Art Traditions of Orissa





ORISSA SAHITYA AKADEMI

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BHUBANESWAR

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FOREWORD

Orissa has a rich and unique heritage of art-tradition beginning from the sophisticated ornate temple-architecture and sculpture to folk arts in different forms. Monomohan Ganguli in the introduction to his monumental work "Orissan Art and Architecture" paying glowing tributes to the rich heritage of Orissan Art wrote:"...taking everything into consideration, I am inclined to think that Orissa has far more glorious tradition of past history than any other province in the hierarchy of the Indian nations".

The objective conditions which made Orissa so prolific in its traditions and heritage are subject matters for independent in-depth study and analysis which is beyond the scope of this brief introduction. Nontheless it is a challenging task, to isolate the circumstances which could make Orissa so rich in its art traditions. It was not the empire alone, but a surge of divine, in creative inspiration, which could make the Temple of Lingaraj or the Sun temple in Konark possible; otherwise what other possible reason one can ascribe ? These traditions right from the Ashokan period till the present time, have well survived through the vicissitudes of history.

In Architecture we notice three following periods of growth—

1) The Buddhist and the Jaina period

2) The Shaiva period

3) The Vaishnava and Saurya period.

The Buddhist and Jaina periods had left their remnants in the cave temples. The Buddhist influence is

noticed from the 5th century B. C. to the 6th century A. D., the Shaiva period from the 6th century A. D. to 12th century A. D. and the Vaishnava and Saurya period from the 12th century downwards.

The distinctiveness of Orissan genius is clearly manifest in these architectures. According to Monomohan Ganguli, "The group of caves of this part of India (Orissa) has no very intimate connection with those of the western part." They have their own distinctive features. Similarly the Orissan style of temple architecture is also completely different from the architectural patterns noticed in other parts of India Different classes of temple architecture like the **Ekaratha, Triratha, Pancharatha, Saptaratha** and **Nabaratha** temples which are noticed in Orissa are not to be found in any other part of India, in their classical purity.

Similarly, the Orissan architectures are also unparalleled in their sculptural and ornate splendour. Very aptly Fergusson in his history of Indian and Eastern Architecture, remarked regarding the Lingaraj Temple of Bhubaneswar : "If it would take a sum, say of a lac of rupees or pounds to erect such a building as this, it would take three lacs to carve it, if this one is carved." According to Ganguli Orissa was the main spring of their activity. It was not an excrescence but a vital part of the system. Otherwise it just could not have been possible to materialise such poetic visions in laterite stone.

This anthology is a collection of papers on the Art Tradition of Orissa, in its different aspects. Dr. R. P. Mahapatra's paper on Traditions in Architecture is

scholarly analysis on the evolution of the temples of Orissa from rock-cut caves and Buddhist Stupas to the highly sophisticated temples of the Mediaeval period. Dr. K. S. Behera's paper on the traditions in the Orissan Culture, throws much light on the artistic achievements from the early period to the end of the Mediaeval period. This brief survey shows not only the achievement of Orissan Art but also gives fair insight into their characteristic features. Similarly the Patta paintings and drawings in the palm-leaf manuscripts have their own distinctiveness. In fact some of the drawings like **Nabagunjara** have no parallel in folk paintings of other parts of India.

It is my pleasant duty to present the contributions by the learned scholars in the form of an anthology which I am sure will be an important-contribution to the study of Art Traditions in Orissa.

Surendra Mohanty,
President
Orissa Sahitya Akademi

PUBLISHER'S NOTE

It is a matter of great pleasure for us that the Orissa Sahitya Akademi is bringing out the book " Art tradition of Orissa" on the eve of its Silver Jubilee celebration.

Orissa has a rich and hoary tradition of Art stretching back to very ancient times. Evidence of early stone age culture is seen in the districts of Mayurbhanj, Keonjhar, Dhenkanal. Sambalpur, Koraput, Sundargarh and Puri. It is believed that towards the last phase of the Palaeolithic Age, man began to acquire mastery over stone flaking and could, for the first time, exhibit his artistic faculties. The paintings at the facades of the natural rock shelters of the Gudahandi hill in the district of Kalahandi are attributed to this period.

Copper celts, unassociated with any type ot stone implements, have been discovered in Khiching, Kshetra and Bahada of Mayurdhanj and in Dunral of Dhenkanal. The art of writing was developed in this era. The pictographic writings at Bikramkhol ot Sambalpur, Ulafgarh of Sundargarh and Jogimatha of Kalahandi are evidences of Copper Age culture. The pre-Asokan architecture in Orissa going back to many centuries before Ashok, was mainly in perishable materials, burnt clay (terra cotta) figures, and plaques with relievo figures, whereafter fashioned stone was introduced for architecture and sculpture

The rock-cut architecture ot Jaina monuments (Udayagiri, Khandagiri), the Yaksha images of village Kapilaprasad near Bhubaneswar and the Buddhist stone stone railings found among the sculptural remains around Bhaskareswar temple of Bhubaneswar etc. belong to the

"Archaic Period" in Orissan Art ranging from 3rd century B. C. to 3rd century A. D. The innumerable Grama-Devatas, the tutelary deities of the villages, also belong to this school and period. Asoka in his edict refers to Deva Dhammikas (whose Dharma includes the worship of Devas). The Devas referred to in the edict are the type of early images belonging to the archaic period.

The "Archaic Period" emerged into the idealised perfection of the "Classic Period" of 4th and 5th centuries A D., exemplifying the Buddha images of village Ganiapali near Melchamunda of Sambalpur. Love of profusion characterises the Manneristic Art of 6th and 7th centuries The pillars supporting the ceiling of the mandapa of Narasinghanath temple (Sambalpur), the Baital Deul Parasurameswar temple and Sisireswar temple of Bhubaneswar, etc. are examples of this period.

Skill, elegance, ornamentation, revelling in lovely forms, intense sensitivity, profuse elaboration, search for novelty and romanticism, are the hall-mark of Baroque art which flourished during 8th to 13th centuries finally culminating in the sculpture of the Sun temple (13th century) at Konark. The Mukteswar temple (9th-10th century) Rajarani temple (10th-11th century Lingaraj temple (11th century), and Brahmeswar temple (12th century) at Bhubaneswar, Jagannath temple (11th 12th century) at Puri, Sovaneswar temple (12th century) at Niali and Ananta Vasudeva temple (13th century) at Bhubaneswar are some of the finest specimens of this period

In addition, Orissa has a rich tradition of palm-leaf manuscripts, pictorial representation on wooden boards,

paper illustrations, cloth paintings and paper paintings. The "Pata paintings" of Orissa have earned world-wide fame. In the field of modern art Orissa can vie with any other State and there are many young and talented artists in Orissa who have tremendous potentialities.

This book contains articles by erudite scholars of Orissa and throws light into the tradition in art that has characterised and enlivened the culture of Orissa. We have no doubt that the book will be of use to readers, the lay and the elite, the connoisseurs of art, both inside and outside the State.

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Raicharan Das
Secretary
Orissa Sahitya Akademi

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TRADITIONS IN ARCHITECTURE

Dr. R. P. Mohapatra *

The study of architectural tradition in Orissa is a fascinating subject in view of the fact that the monuments associated with it have survived to a great extent through the ravages of time. No specimen of Orissan monuments have yet been discovered which can be assigned to the Pre-Ashokan period, but from the time of Ashoka their continuous existence can be traced with some amount of certainty. The various ruling dynasties of Orissa in different periods of their history vied with each other in adding to the number of shrines in the religious centres of their kingdom. Except for a brief period of Aurangzeb's reign, no large scale destruction of Hindu monuments in Orissa is on record. They survived near about two thousand years through the vicissitudes of time affording a varied and interesting study to the students of history and architecture in particular.

Orissan architecture in a broad perspective can be divided into rock-cut-caves and structural edifices. The structural edifices on the other hand can be subdivided into *stupas* and monasteries, Hindu temples and shrines, Muslim mosques and tombs, all devotional and palaces, forts, bridges, etc. of the secular category. The secular structures of the ancient and medieval period have mostly perished and their

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remains wherever available, are in alignments only We have, therefore, confined our discussion in the present paper to the dominating varieties of rock-cut-caves, Buddhist *stupas* and monasteries, Hindu temples and Muslim monuments.

Before dealing with these categories of architectural achievements of Orissa we may have a cursory glance at the structures revealed through the excavation at *Sisupalgarh* and the apsidal structure on the crest of the Udayagiri hill preserving the famous *Hati-Gumpha* inscription of Kharavela.

Sisupalgarh near Bhubaneswar was excavated by the Archaeological Survey of India during 1948 and the excavator tentatively identified the site with *Kalinganagar*, the metropolis of Kharavela as mentioned in the *Hati-Gumpha* inscription. According to the inscription Kalinganagar was provided with fortification and king Kharavela repaired the gateway and fortification walls which had been damaged by storm. The excavation did reveal a collapse and subsequent repair of the southern gateway flank of the fortification. Besides, the remains of the fort as it is found at present give the impression of a deserted township, its fortification walls being almost square in plan with each side measuring about three quarters of a mile in length. The contours of the fort can clearly be made out with eight large gateways, two on each side and having corner towers, while a moat with perennial water supply circumscribe the fort. The orientation of the gateway and the corner towers suggest excellent planning not only of the fortification, but also of the streets inside which presumably ran east to west and north to south connecting the opposite gateways. The fort while being too large for a mere citadel enclosing perhaps

the king's palace and attached residence or quarters, did not accommodate all the people most of whom to have lived outside its confines as appear from the pottery remains on the north as far as the Brahmeswar temple and on the west as far as the present Bhuasuni temple.

This in brief indicates to the planning and layout of townships with strong fortification walls at least in the 1st-2nd century B. C.

The crest of Udayagiri hill reveals the ruins of an apsidal structure built of laterite slabs within which towards the apse end is a circular wall. The oblong space infront of the circular wall is enclosed by walls, raised on the paved surface within the frame work of the apsidal structure to form the oblong chamber. In the middle of the three walls of this chamber is an opening presumably for doors. The plan of the entire complex is similar to the Buddhist *Chaitya-griha* with their apse, nave and side aisles that it is very likely that the circular wall formed the sanctum or apse and the oblong chamber the hall or nave. On the same analogy, the apse between their outer walls and inner edge of the outer apsidal wall could have been used as circumambulatory side aisles The ruins further reveal rock-cut drains, post holes and arc-like butress walls. The complex structure is often associated with a place of worship for the Jaina monks who resided in the caves of Udayagiri and Khandagiri hills during the period of Kharavela. This on the other hand indicates the existence of earliest architectural design of a devotional shrine in Orissa.

ROCK-CUT CAVES.

Cave architecture in India dates back to the period of the Maurya rule when an advanced technique was patronised by the Mauryan court. The *Lomasa Risi* cave in the Barabara hill in Bihar caused to be excavated by Ashoka and the Nagarjuni hill caves of the same province attributed to king Dasaratha, the grandson of Ashoka, inaugurated a new practice in the stone-cutting art in India. The cave dwellings eminently served the purpose of monastic abodes for the *Ajivikas* and not only the artificial caves were excavated but also the mountain hollows which were the dwellings of wild animals were dressed and polished to make them a suitable residence for the monks. The Mauryan caves were no doubt crudely designed without the verandah and with no remarkable workmanship inside the chambers, the arched entrance being somewhat clumsy. Similarly the excavation of a large number of caves on the Dhauli hills takes us back to the same remote period of history.

The three ranges of hillocks with several depressions and prominences at Dhauli contain a number of rock-cut caves several of which can roughly be dated in the period of Maurya rule. They are three to the west of the hillock having Ashokan inscription, three on the hillock containing the modern shrines and as many as twenty two in the middle range. They were all cut in the living rock and abandoned subsequently when the rock appeared to be unsuitable for ambitious designs. But in their present position many of them can easily provide sitting accommodation to wandering mendicants or casual visitors. In those which are low in height but larger in length one can

stretch one's body hardly leaving any space around. Peculiarly enough all the caves at Dhauli were designed on the southern side of the hillock. None of them displays any sign of further structural embellishments in front or sculptural decoration on the inner walls. They are opened through the entire length in front. Back portions appear narrow in comparison with the front. Of the entire series one contains an inscription of the time of Santikara Deva of the Bhaumakara dynasty.

The twin hills of Udayagiri and Khandagiri are honey-combed with a number of rock-cut caves around the first century B C for the use of Jaina monks. The secluded situation of the hills was probably responsible for the selection of the site for designing these rock-cut dwellings. The substance of the rocks in which these monuments were designed is coarse-grained sandstone of a varied texture. The stone being brittle, the rock shelters once excavated on different heights of the hills have become an easy prey to the inclemencies of weather. Due to their excavation following the configuration of the existing rock they have been connected wherever necessary through rock-cut-steps.

These caves provide meagre facilities to the residents as they have been meant for Jaina recluses. The inner height of their cells does not allow a man to stand erect. They are generally plain inside except a few having medieval Jaina images carved on their back and side walls. The sloping ridge of the floor towards the back and extending from one end to the other facilitated occupation of these cells by a number of mendicants at a time. Shelves

have been provided in the side walls of the verandahs of the leading caves of the place to keep articles of daily necessity. The ceilings are mostly flat or arched.

The cells have been on one, two or three sides of the verandah. There is no departure from this pattern even in double-storeyed ones. At places extra side wings along with independent pillared verandahs have been added to the main wing. The upper storey in most cases does not stand immediately over the lower one but slightly recedes back.

The facedes of the cells containing doors from one to four as per their size are extensively decorated with sculptures. Profuse door openings provide adequate lighting to the dwellers.

Some of the door-ways are simple, but most of the cells with verandah and some of those without pillared verandahs have doorway-arch within two semi-circular lines. The verandah is short or long according to the size of the back rooms. It is generally benched inside corresponding to the three walls. The floors of the verandahs are dug lower than the cells and their flat roofs supported by massive pillars as well as nonfunctional brackets, pilasters and lintels. Where there is no verandah, the front part of the cell projects forward in the shape of an animal. The extended parts of the verandah roofs are cut inside to form eaves to throw rain water. The ends of the verandah are often provided with armed guards both mounted on animals and standing in bare foot or at times with boots. In rare cases however, lady figures occur at one side of the verandah of a few caves.

In later periods, however, some of the dwelling cells were converted into shrines with minor alterations, such as increasing the height of the chamber by the excavation of the floor to a deeper depth and providing greater space by the removal of not only the partition walls between contiguous cells but those dividing the verandah. These caves were also marked by the absence of internal pillars within the chambers.

Gumhha mundia, a low flat hillock in the same alignment of Udayagiri and Khandagiri hills at Bhubaneswar contains as many as four ancient rock-cut caves. Of the four caves three were fashioned in the style of the scoopings i. e. widely open in front without any structural embellishmenr or sculptural decoration The remaining one of this group is having a cell with two door openings, flat roof, raised floor and a projected ceiling forming the verandah roof. Supporting pillars and pilasters are not available under the verandah roof. From the pattern of their design one can surmise that they were an extension of the rock-cut monuments of Udayagiri and Khandagiri.

The *Pandava-Gumpha* group of laterice caves of Bhubaneswar were excavated on the left over creeks of the laterite quarries. These rock-cut-caves were all excavated ones. The roof and floor of these monuments have been kept uniformly plain and flat. A standard of 5'8" has been maintained as the height of the ceiling from the floor level. Surprisingly enough the floor level of the chambers is lower than the adjacent verandah which in most cases is ruined leaving the trace of pillar positions only. Steps have been provided from the verandah to enter inside the inner chambers. The pillars in some of these caves

though appear as part of these partition walls, in others they are narrower at the base and wider at the top. Other decorative motifs and sculptured representations were never attempted here as the stone is entirely unsuitable for the purpose.

At Chauduar, three rock-cut-caves are reckoned with on a low-lying hillock known as *Indrani Pahada*. These caves are cut on the laterite deposit of the hillock. Two of these caves face the western direction and the third one to the southern side. Except the *Pandava Gumpha* group of caves of Bhubaneswar we have not come across such rock-cut-caves in a laterite bed. The walls of these caves are cut smooth and plastered with lime. Their roofs are slanting towards the opening and floors designed in the pattern of caves of Udayagiri and Khandagiri i. e. raised at the back. The caves have opening in the front extending to the entire length. The right cell of the western side contains a window. They are devoid of any other structural embellishment or sculptural decoration.

Another rock-cut-cave with inscriptions of the very early period is noticed on the Tapanga hill near village Narangarh of Puri district. This small cave faces east and measures seven feet at the base of the front side. The height of the celling in the middle is around $3\frac{1}{2}$ feet. The raised floor and smooth polish of the side walls as that of the caves of Udayagiri and Khandagiri are entirely absent here There are no sculptures on the walls excepting some crudely designed figures in a damaging condition.

BUDDHIST *STUPAS* AND MONASTERIES.

The Buddhist *stupas* and monasteries in comparison with Hindu temples and shrines are very meagre and far

between. We trace the ruins of Buddhist *stupas* and other associated structures in places like Ganiapali, Kuapri, Udayagiri, Ratnagiri Lalitagiri, Kurum etc of which the *stupa* and the monastery complex at Ratnagiri have only systematically been excavated by the Archaeological Survey of India. In other places very little scope is available to study their architectural pattern, though their alignments are faintly traced under thick deposit of brick-bats.

The two 5th century Buddhist images of Ganiapalii indicate to the fact that the site contains a very rich Buddhist establishment of no mean size. Close to the modern shrine preserving the images are the ruins of a small *Mandap* with two broken pillars the shapes of which can still be recognised as very early and undecorated, with their bases and some parts of moulding—all of extreme classical simplicity. Around the new shrine are many signs of ancient brick work, the bricks measuring as much as 14″ × 8″ × 2½″ whilst others are smaller, and are likely to belong to a later period. None seem to be smaller than 9″ × 8″ × 3″ so that the sizes of these bricks also indicate very early construction, before and during the Gupta period. As the bricks and fragments of the bricks spread almost continuously from the Muchilinda shrine to this place of ruins, it is justifiable to conclude that we have here a very large ancient establishment underground, with considerable life perhaps from the early centuries of this era to about the 5th or 6th century A. D.

The ruined pillared structure at Kupari was originally envisaged with as many as twenty pillars They are built in different pattern than their Brahmanical counterparts. The Buddhists invariably adopted columns for their structural edifices whereas the Hindus more depended on astylar leaving a few exceptions.

The excavations at Ratnagiri laid bare the following structures. (a) An almost exactly square *stupa* surrounded by more than a hundred votive *stuvas* (b) the *Mahavihara*, a vast compound, a paved monastic quadrangle (c) at least two other monasteries, closely adjoining the *Mahavihara*, and (d) the foundations of a small temple on the right, with other ruined walls suggesting further additional structures.

The main *stupa*, made of brick, had a square base with six elegantly moulded projections on each side and a circular drum, the interior of which was designed as a wheel with twelve spokes with the interspaces packed with mud filling. Dating from circa eighth century, it was twice enlarged and enclosed by numerous votive *stupas* of brick and stone, including clusters of miniature monolithic ones. Many of these votive *stupas* contain ornaments on them, such as garlands or miniature images in minute niches, Buddhas, Taras and deities of the late Buddhist pantheon. Whilst the *stupas* was square, a retaining wall has been constructed around it in a circular form. This might have served as a circumambulatory path.

"The *stupa* in its present form". observes Charles Fabri "looks stunted, for the domical structure on the top which was entirely circular, is gone. It is nevertheless, impressive in size and is made of superbly levigated clay, bricks, rubbed fine and set in very thin mortar. This finish is so beautiful and the alignment so accurate that one has the feeling that the master mason examined and passed every single brick after careful scrutiny."

Facing the main *stupa* were two brick monasteries in a row with usual plans. The larger one is a mighty and impressive monument of enormous dimensions,much larger than the monasteries at Nalanda in Bihar. It consists of a huge quadrangle. The entire yard is paved with flag stones. A verandah runs round the whole yard, supported by

Khondlite stone pillars, behind these are about 24 cells for the monks, in the centre is the shrine of the colossal Buddha. A broad stair-case of stone steps leading up to the upper storey, of which little now remains, but there can be no doubt that it contained more cells than the lower storey. The entrance porch of this monastery is flanked by pylous with elaborately carved stone door frames, exhibiting a rich wealth of sculptural and decorative ornaments.

"The enormous compound", observes the same learned author has been designed and executed with great skill and devoted attention to detail. The brick work is through out of excellent quality, the mortar joints of the finest. Where stone revetments are used, as near the entrance to the monastery or at the entrance to the shrines of the colossal Buddha, the stone is chiselled with the perfection and finish of ivory carving, a finish sadly missed in later sculpture, of which there are plenty"

The Buddhist site of Udayagiri is attested to not only by a large number of beautiful sculptures found on the surface but also by a number of impressive mounds of bricks. These mounds when excavated will, no doubt, reveal *stupas*, monasteries and temples. In fact one of the quadrangular mounds presents the appearance of a monastery. A partially exposed cell of the latter looks like the chapel of a monastery, as against its back wall is installed an image of Buddha. The elegantly carved door frame which has been removed to the Patna Museum, possibly belonged to this very monastery

The ruins of Lalitgiri spread over Olasuni, Landa and Parabhadi. On the peak of the Parabhadi is a stone *stupa* in a badly decaying condition. The extensive ruins on the Landa hill are now all shapeless mass ot bricks and

brick-bats with monolithic *stupas* and images lying over them. Though the plans of the structures cannot be firmly outlined on the present surface, the existence once of at least one imposing monastery can be assumed from the sculptured door-frame found at the site.

At Baudh and Khiching under the aegis of Bhanja rulers Buddhist establishments in the shape of *stupas* and monasteries have also been built. The *stupa* at Khiching otherwise known as Itamundia has been declared as a protected monument after conservation and removal of the Buddha image to the adjacent Museum. The monastery at Baudh was in quadrangular shape with a large image of a Buddha at one end.

The massive *stupa* at Achutarajpur which yielded large number of Buddhist bronzes has been thoroughly disturbed due to construction of new masonry buildings.

Excavation has revealed the existence of ancient brick walls of varying lengths in three directions along with allied brick structures at a place called Kurum, near Konark. Within enclosures of the brick-walled rooms a courtyard in the centre having drain system of inlets and outlets has been unearthed Moreover three ovens interlinked with one another have also been brought to light within the courtyard. The sight is very rich in Buddhist antiquities and stone icons of the early medieval period. The *stupa* originated as a piled up burial tumulus and constituted the leading characteristic monument of Buddhist religion, although *stupa* of other faiths are not unknown symbolising the decease (*parinirvana*) of Buddha, the *stupa* came to be looked upon as an object of Buddhist cult worship by the time of Ashoka, who is believed to have erected an enormous number of *stupas* over Buddha's relics which had originally been enshrined in eight or ten monuments. They were of three

types and were built either to enshrine the body-relics (*saririka*) or the personal effects (*parivogika*) of Buddha and Buddhist saints or to commemorate dates and events of religious significance (*uddesika*). In course of time, the dedication of *stupas*, with or without relics was considered an act of highest piety and numerous 'votive' *stupas* of similar size, some containing scores of hundred of early replicas of tiny *stupas* were put up around larger Buddhist *stupas* or shrines.

The *stupa* was a solid structural dome (*anada*) usually raised on one or more terraces and surmounted by a pillared pavilion (*harmika*) from which rose the shaft of the crowning umbrella (*Chhatra*). The *stupas* had one or more circumambulatory passages (*pradakshina patha*) which were usually enclosed by railing (*vedika*). The earlier *stupas* were hemispheric in shape with a low base while the later ones assumed an increasingly cylindrical form with a well-developed drum. In later examples, which tended to be more ornate the base-terraces and the umbrellas were multiplied.

BRAHMANICAL TEMPLES

The concept of temples originated centuries past with the idea of God in a human form. Such a form warranted a habitation, a shelter and this need resulted in structural edifices. In very early period such a shrine might have been made of wood, thatch and bamboo, but it soon became a sanctum of stone. The stone sanctum was known as the *garbhagriha* literally womb house, and it was a small room often square, with completely plain walls and a single narrow doorway in front. The outer walls of the sanctum were often decorated with figural sculptures relating to the god within. Except in very rare cases these shrines often face the east so that they are lit by the rays of the rising sun. With the growth

of temple building activity various texts came into being fixing norms for different categories of architectural devices. In Orissa we have evidence of a number of specialised texts which emphasized the importance of various features that never became prominent in other parts of the entire sub-continent. In Orissan temple architecture each temple type and each individual member there of, however small, has been given a distinctive name and the measurements of the components, invariably operating under the precise laws of proportions laid down, though in cryptic terms. Further the canonical tradition is transmitted from father to son among a few surviving families of architects

Bhubanapradip, a treatise on temple architecture describes three types of temples, the *Rekha*, *Bhadra* and the *Khakhara*. Much emphasis is placed in this text on the exact proportions and height of different parts of the walls The text details 36 types of *Rekha* temples, five varieties of *bhadra* temples and three types of *khakhara* temples with detailed measurements of each type. In the fully evolved Orissan temple both the *Rekha* and *Pidha* (*bhadra*) orders are employed, the *rekha* for the *deul*, consisting of a square sanctum surmounted by a curvilinear spire, and the *pidha* for the *Jagamohana* (*mandapa*) or frontal hall consisting of suare astylar structure covered by a pyramidal roof of receding steps. Thus, a typical Orissan temple is a combination of two types. The cell is generally smaller and less spacious than the porch. This is in conformity with the Hindu ritual practices, for the cell is meant for a short glimpse of the deity and the ritual worship and the porch for congregation where the visitor may wait, meditate or read. To these were added in the fully developed temples two more structures on

the same axis, known as *Nata mandira* (festive hall) and *bhoga mandap* (hall of offering).

Structurally, the *rekha-pidha*, a line and the *pidha* have similar base, and up to a point, there is no particular distinction between the two. In any case, either type of temple may be divided into four parts, the *pistha*, platform; the *bada* the perpendicular wall; *gandi*, the trunk; and the *mastaka*, head or crown. The *pistha* is absent in many early Orissan variety of temples.

The *bada* at times without *pistha* acquired greater importance. This perpendicular wall, over which the rest of the structure rises, consists of several parts. There is first, the *Pabhaga*, foot portion, corresponding the feet of the body. Over the *pabhaga* there is the *jangha*, the thigh or the skin portion. This is subdivided into two, the lower portion, *tala jangha* and the upper portion, *upara jangha*. In between, there is the *bandhana*, bond, that which binds and holds the two portions, the lower and the upper *Jangha* together, through a set of mouldings. Above this is the *baranda* another set of mouldings, larger and more elaborate than those of the *bandhana* Upto this extent, the *rekha* and *pidha* temples display identical features. It is from above the *baranda* that the structures acquire their distinctly separate forms.

The *Gandi* of the *Rekhadeul* inclines inward in a convex curve, this being more pronounced towards the top in later temples. It is divided into several *pagas* by the continuation of the projections of the *bada*, the corner *pagas*, known as *Kanika* are further subdivided into a number of horizontal sections or storeys (*bhumi*) by the miniature *amla* (ribbed disc resembling the *amalaka* fruit), called *bhumi amla*. The central projection is known as *raha*. and the two next the

kanika and *anurutha*. In a *saptaratha* temple, the projections flanking the *raha* are called *aruraha*. The *gandi* ends with the *bisama*, the topmost course, with or without *paga* divisions, scaling the spire.

In the *pidha deul*, the *gandi* is made up of a number *pidhas* diminishing in a pyramidal shape till the topmost *pidha* is reduced to about half of the lowest one. The *pidhas* in later temples are usually grouped into tiers called *potalas*, separated from one another by recessed vertical walls called *kanti*.

The portion above the *gandi*, beginning with the *beki*, and ending with the *kalasa*, auspicious water jar, is the *mastaka*. In the *rekha deul* it consists of a *beki* above which there is the *amla*. Above the *amla* there is the *Khapur* above which there is the *Kalasa*. For the *pidha deul* we have a slightly different arrangement and two more members are inserted. Above the *beki*, there is a *ghanta*, an enormous bell-shaped component, and in order to provide for the *amla*, yet another *beki*, known as the *amla beki* is put in. Above that the arrangement is the same as for the *rekha deul*, namely *amla*, *khapuri* and *kalasa*. Finally and of course for both types of structures there is, at the top, the *ayudha*, weapon or the *dhvaja*, flag, as symbol of the deity.

Depending upon the rise of and the intent regarding a temple, there my be less or more segments in the *bada* which may be *tri-anga* (three segmented) or *panchanga* (five segmented). Similarly, in the vertical portion of the *gandi*, there may be three, five or seven *rathas* or pagas, courses, depending upon how elaborate the sculpting is.

The plan of the *khakhara deul* is oblong, and its *mastaka* is distinguished by its barrel, vaulted elongated roof (like

the Vaital *deul*) called *khakhara* by the treatisers due to its faint resemblance to *kakharu* or *Voita Kakharu* (this *kakharu* has also the shape of a *voita* or boat). A variant of this roof shape is found in the *Gauri* temple. Over the *khakhara* are placed either miniature *amlas* or *kalasa* flanked by lions. In a miniature form it is very common as a decorative motif on temples (*khakhara mundis* on the *bada*).

To ensure the stability of the structure the builders of Orissan temples resorted to the practice of tying the opposite walls by means of ceilings (*muda*). The ceiling above the *garbha griha* thus came to be known as *garbha muda*. In larger temples, the process was repeated so that there is a second ceiling closing the hollow chamber above the *garbha muda*. This *muda* is generally known as *ratna muda* by the Orissan architects. With the growing height of the temples this *muda* appears to be multiplied and we find a third of it in the famous Lingaraja temple of Bhubaneswar. Access to these chambers so created, is maintained through an opening above the lintel of the door of the sanctum.

"The preliminary work involved in the construction of the temple" observes Vidya Dahejia must have taken place at the quarry site. The Orissan temples are built mostly of sand stone, with coarse laterite occasionally being used for unseen portions of the temple such as the plinth or the inner portions of the courtyard wall. It was at the quarry that the huge blocks of stone were hewn to size and the surfaces then finely hammer-pressed and so prepared that each block rested smoothly on the other. The prepared blocks would then be transported from the quarry to the temple site and there raised into position by groups of labourers. The huge blocks of stone were laid dry, evenly and horizontally in courses one upon the other and kept in position largely by their own solid weight and by their even balance. Occasionally grooves and offsets were cut into the

blocks so that they slotted into one another and very occasionally in certain vital portions of construction, iron dowels were utilised. No cementing mortar of any kind was used Such mortar was introduced into India by the Muslims and was an innovation quite unknown to the architects of our ancient temples. Block was placed upon block, and with the simple and basic principle of weight being transmitted directly downwards our ancient architects were able to raise impressive temple towers".

Orissa had a distinctive style of temple building activity which commenced in the 6th century possibly with the Lakshmanesvar group of temples at Bhubaneswar and culminated in the 13th century in the Sun temple at Konark. The course of evolution here is towards a greater elaboration of the plan and elevation from *tri ratha* to *sapta ratha* and even *navaratha* and an increasing sophistication of the decorative and plastic ornaments. Whereas in the characteristic Orissan temples the sanctum with the curvi-linear *sikhara* (*rekha deul*) is invariably associated with a square astylar *mandapa* (*Jagamohana*) with a pyramidal roof of horizontal tiers (*pidha deul*) as indicated above, on the earlier temples the *mandapa* is a closed pillared hall covered by a low flat roof of two sloping tiers with a clerestory in between. The Parasuramesvar temple cf Bhubaneswar which represents the earlier stage of development has such a pillared *mandapa* attached to a *triratha* sanctum with a stunted and broad shouldered curvilinear *sikhara*. At a slightly later stage the pillars disappear, resulting in an open rectangular hall. Finally, we arrive at the established form of a square *mukhasala* without pillars. Though doors and windows occur in the earlier stage of evolution they have become uniform and standardised in their placement in later temples.

In *panchayatana* type of temples of which we find best representations at Kualo, Suklesvar, Ganesvarpur, etc. we find

that the main complex of shrine and *mukhasala* is elaborated and extended with the addition of four shrines at four corners of an open courtyard area. The four subsidiary shrines reproduce on a smaller scale all the features of the main shrine without the ancillary hall.

The next stage is achieved by the *Vaital deul* which comprises an oblong sanctum with a wagon-vault roof and a *mandapa* similar to that of the Parasuramesvar with the addition of a subsidiary shrine roofed by a *tri-ratha sikhara* at each corner. The twin temples of Nilamadhava and Sidhesvara at Gandharadi having curvilinear towers and pyramidal *Jagamohanas* stand in a common platform.

The Muktesvar temple of Bhubaneswar which marks a transition between the earlier and later temples is surrounded by a low enclosure wall and entered through an ornate *makara torana* The sanctum however of this temple is a full-fledged *pancharatha* in plan and elevation and the *mandapa* roof has horizontal tiers though with simple *kalasa* (*vase*) as a crowning element. Its *sikhara* has a rounded contour and shows on the central projection an elaborate *chaitya* window flanked by two grinning dwarfs, constituting an early form of the *bho* motif, characteristic of the developed Orissan style.

The Rajarani temple of Bhubaneswar represents a unique experiment in Orissa in that its *sikhara* is clustered by miniature repetitions of itself, as on the temples of western and central India including Khajuraho.

Lingaraja temple is the grandest and loftiest temple marking the culmination of the architectural activity at Bhubaneswar. It is a landmark in the temple architecture of India with a maturity and blooming Orissan style showing fully developed *vimana, jagamohana, natamandira* and *bhogamandapa*. The parabolic curve of the tower, rising to

great height lends a unique grandeur to the temple. The height and soaring character of the towering *sikhara* are emphasised by the deeply-incised lines of the *rathas* (vertical projection) a pair of which carry four diminishing replicas of the tower itself as a decorative pattern. Like other principal mouldings the storeys of the *sikhara* have also increased in number as well as height. The sanctum is *pancha ratha* on plan with its portion below the *sikhara* of five divisions, resting on basement of five richly-carved mouldings. The central niche projections on three sides preserve *parsvadevatas*. The lower register of the *Jangha* is emblellished with niches representing miniature shrines with wagon-vault roof (*khakhara-mundis*) and the upper with those having roofs of horizontal tiers (*pidha-mundis*). The *mandapa* or *jagamohana* constitutes a grand complement to the sanctum.

The famous temple of Lord Jagannatha at Puri, which is slightly later than the Lingaraja, shows the same mature plan but is loftier and larger.

Built under the patronage of king Narasimha Deva-I of the famous Ganga dynasty the Sun temple at Konark marks the *magnum opus* or the culmination of Orissan temple style. This imposing edifice conceived in the form of a temple car or *ratha* shows the concrete manifestation of the idea of Sun-God driven by seven rearing horses blazing their way across the firmament. The attempt whether successful or not, remains a noble and monumental effort even in its present ruined condition. This gigantic solar chariot is provided with twelve pairs of exquisitely ornamented wheels. The temple comprised a sanctum with a lofty *sikhara*, a *jagamohana* and a detached *natamandira* in the same axis besides numerous subsidiary shrines. The *natamandira* and the sanctum have lost their roofs. The sanctum and the *Jagamohana*, made of horizontal tiers grouped in three stages and the whole

surmounted by two crowning members produces a picturesque contrast of light and shade and is unparalleled for its grandeur and structural property.

Its advancement is marked by the blending of sculpture with architectural magnificence, chariot-car conception, completely detached *natamandira* and provision of a high basement for the sanctum and *jagamohana*. The intact *jagamohana* compensates for the loss ot the lofty tower. Its bold conception, massive execution, perfect proportions and imposing dimensions leave the visitor with an undescrible feeling of awe and amazement.

A fourth, a late type, *Gaudiya*, an exotic form of temple from Bengal of which we find a very few examples in Orissa did not strike root and falls beyond the pale of the Orissan style.

The other temples dedicated to the worship of sixty-four *yogins* at Hirapur and Ranipur Jharial were constructed in circular form. They contain niches within the inner portion of the circular wall for the Yogins and a *mandapa* at the centre for the presiding deity. They have only one door entrance in the eastern direction. They have been conceived in the pattern of a *sakti pitha* and have no firm base in Orissan style of architecture.

MUSLIM MONUMENTS

The Afgan and Mughal rule in Orissa tegether lasted for about two hundred years from the death of Mukunda Deva in 1568 A.D. and was mostly confined to the coastal districts. But their building activity started only under the patronage of the Mughal authority as the Afgans could not have peaceful time to devote much of their energy and resources for such activities. The Muslim monuments in Orissa as elsewhere in India mainly comprise mosques, tombs,

graveyards, palaces and military strongholds. Cuttack which was the main seat of occupation under the Mughals has the maximum concentration of their monuments. In addition places like Bhadrak, Balasore, Jalesore, Kaipadar, Kakatpur, Astarang, Pipli, Alamgiri, Jajpur, Basudevpur, Kazihat, Salepur, etc. preserved excellent monuments of the adherants of Islam. Before discussing Muslim monuments of Orissa proper it would not be out of place to indicate the main characteristics of those monuments in an all India perspective for easy understanding.

The advent of Muslims in India made an effective and distinct impact on the indigenous expressions of life and culture which gave rise, among other expressions of art also to a new style in architecture. This style incorporated not only certain new modes and principle of construction but reflected also the religious and social needs of the followers of Islam.

The Muslims replaced flat lintels or corbelled ceilings with true arches or vaults and the pyramidal roof (*pidha*) or spire (*sikhara*) by the dome. The necessity of raising a round dome over a square construction introduced multiplication of sides and angles by providing squinches so that a base with many sides, usually sixteen, could be obtained to raise a circular drum for the dome. A sun-shade or balcony was laid on cantilever brackets fixed into and projections from the walls, which introduced the *chhajja* (eaves). Brackets with richly carved pendentives described as stalactite pendentives, lent them fascinating ornamentation when they were intended to serve as balconies. Kiosks (*Chhatris*), tall towers (*minars*) and half domed double portals are some of the other distinguishing features of Indo-Islamic architecture.

The Islamic form of worship, with its emphasis on congregational prayer requires a spacious courtyard (*sihn*)

with a large prayer hall at its western end. In the rear wall of the prayer hall, the centre is occupied by recess or alcove, called *mihrab*, and indicates the direction of prayer (*qibla*). A pulpit (*mimbar*) to its right is meant for the Imam who leads the prayer. A tower or minaret, originally intended for the *muazzin* to call the faithful to the prayer later assumed a mere architectural character. A gallery or compartment is sometimes screened off in a corner of the prayer hall or in some other part to accommodate the ladies who observed *purdah*. The main entrance to a mosque is on the east and the sides are enclosed by cloisters (*liwans*). A tank is provided for ablutions usually in the courtyard of a mosque.

The system of burial of the dead necessiated the introduction of the tomb. A domed chamber (*hujra*) with a cenotaph (*zarih*) in its centre, a *mihrab* in the western wall, and the real grave (*qabr*) in an underground chamber (*maqbara*) constitute the essential elements of a tomb. In larger and more complex tombs there is also a mosque, and in later tombs a well planned garden. The entrance to the mortuary chamber is usually from the south.

Since representation of living beings was not conducive to their traditional custom and scriptural injunction the Muslims took recourse to execution of geometrical and arabesque patterns, ornamental writing and a floral representation of plant and floral like reflecting in its scantiness the nature of the country where Islam was born. The ornamental designs in Islamic buildings were carved on stone in low relief, cut on plaster, gilded, painted or inlaid. Striking colour effect was often obtained by encaustic enamel on tiles. They extensively used lime which was in limited use, not only as a binding medium but also as plaster and base for incised decoration and encaustic enamel work. The impression of these elements are marked almost in all schools of Muslim architecture.

Keeping this background material in view we may now refer to the large number of Muslim monuments of Orissa proper. As indicated earlier, the town of Cuttack which enjoyed for a long time the honour of being the political capital has also remained the cultural and architectural metropolis of Orissa. The Lal Bagh palace of Cuttack which came into being during the year 1633 A.D. is described by T. Motte in 1766 A.D. as a large building, laid out in a number of courts, in the Morisco taste. The principal entrance of the palace runs the great street formerly built in a straight line, one and half mile long, and still the chief place of business in the town. Inside the Lal Bagh lies the tomb of the Saint Shah Mansur stretching from east to west instead of north to south. The JumaMasjid of Balu Bazar bears the characteristic features of a congregated prayer hall. It stretches from east to west to facilitate the performance of prayer by the devotees who while praying should turn towards Mecca. The access to the Mosque at present is through the southern gate. Inside the courtyard there is a cistern or *hauz* for the purpose of *wazu* or ablutions. Inside the main hall there is a pulpit (*mimbar*) with three steps from where the Imam delivers his *khutba*. The niche or *mihrabs* indicating the Qibla enhance the beauty of mosque. Three stately and magnificent bulbows domes or *cupola* and a few other small domes add a pearl like decoration to this structure. To crown all, there are two tall and elegant towers on both sides of the mosque. A brilliant view of the Cuttack town can be obtained by climbing the steps leading to the top of the towers. This mosque built by Nawab Ikramkhan in 1689 A. D. was dedicated to Aurangzeb's daughter Shahzada Begum.

The Diwan Bazar mosque built in 1666 A. D. was another monument of beauty and grandeur of Cuttack, Various component parts of this mosque appears to have been added in different periods. The *Saiban* and the *peshgah*

were of a later date. Symmetrical vaults and arches adorn the unpartitioned hall. The semispherical domes and a few small towers add to its over-all beauty. A large tank situated near the mosque attaches a natural charm to its religious sanctions.

The Qadam-i-Rasool enclosed on all sides by high stone walls is the main burial ground of the Muslims at Cuttack. It contained among others the grave of Mahammed Taqi Khan, Deputy Nazim of Orissa who died in 1735 A. D. It was a monument of beauty built by Shujauddin Khan. At four corners of its high compound walls are four small yet strong towers constructed out of chiselled stones. The Qadam-I-Rasool including the *Naubat Khana* covers 57 acres of land. The entrance to the Qadam-I-Rasool is through the *Naubat Khana* (music gallery) built around 1757 A. D. The *Sarai* constructed by Nawab Shujuddin is a simple structure consisting of six chambers for the residence of travellers with a big gate in the centre. It is adorned with four flat domes. *Pucca* pavements from all directions of the graveyard lead to the main octagonal building with a magnificent dome in the centre. It contains the footprint of the prophet engraved in a circular stone. The Octagonal building has door-ways on all cardinal directions. The inner part of the big dome is covered with delicately-coloured floral paintings. The dome out-side is adorned with a golden pinnacle.

The mosque inside Qadam-i-Rasool corresponds in architectural design to the Ujala Khan mosque at Mahammadia Bazar and the Shahi Masjid of the Barabati fort area. These three mosques are adorned with beautiful domes on hexagonal bases. The stones and tiles used in them are also of the same quality. In boldness of conception and excellence of execution, these three mosques, however are inferior to the Jumma Masjid and the Dewan Bazar mosque of Cuttack.

Among other tombs of Cuttack town mention may be made of Panjee Shah of Oriya Bazar, Bukhari Shah of Barabati fort, Malang Shah in the compound of the G. P. O. Mastan Shah on the Cantonment road, Sardar Khan mosque of Shaikh Bazar and the Fateh Mahmmad mosque of Oriya Bazar.

The mosque of Abu Nasir Khan at Jajpur stands with two minarets adjacent to the compound of the Sub-divisional office. From the ground to the top of the two minarets the height may be around 50-60 feet. On the roof are three domes, the largest being in the centre measuring about 80 feet in circumference at the springing of the arch. They formed the roof of the interior and have entrances to the interior.

The Takht-i-Sulaiman mosque on the Alamgiri hill of the Alti hill range of Cuttack district is a simple building consisting of a large single room surmounted by a dome. To the east there is a platform surrounded by a thick wall with a gate. Towards the west high and rough peaks overlook the building but to its north a high terrace has been erected for the reception of the saints and pilgrims. On the southern side of the mosque there is a tank. The monument is assigned to Shujauddin Mahammad.

Balasore town has the distinction of having two Muslim monuments in the name of Qadam-i-Rasool and Juma Masjid. They have been built on the orders of Aurangzeb. The Qadam-i-Rasool of Balasore contains the foot prints of Prophet Mohammed and its tombs are sanctified by illustrious saints. The mosque at Jaleswar in Balasore district was also built by a Nawab. Places like Remuna, Garhpara, Bhadrak, Basudevpur and Ramachandrapur of Balasore district also contain mosques.

There are five Pirsthans in Pipili, the secondary Mughal capital of which the ruins are still available. The Maqdam Jahania mosque of Astaranga, the Bokhari Sahib mosque of Kipadar road, and the mosque at Kakatapur belong to Puri district. Similarly the Shahi mosque of Jhankad and the Kazihat mosque of Salipur of Cuttack district deserve special mention.



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TRADITIONS IN SCULPTURE

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EARLY SCULPTURE

(From about 3rd Century B. C. until 550 A.D)

The tradition of sculpture in Orissa is traced to very early times. So far as the available evidence goes, it begins with the Maurya period. The fore-part of an elephant at Dhauli, above the Edicts of Asoka, is the earliest sculpture of Orissa. This animal sculpture is distinguished by an indigenous quality of naturalism that is wholly unlike the more powerful modelling and highly stylised treatment of the lions of Sarnath. Again, while the Asokan animal figures are carved out of Chunar sandstone and bear on the surface a lustrous polish, the Dhauli elephant is fashioned out of a coarse variety of local sandstone and has no smooth polish on it. This may suggest the existence of a local school of art which Asoka thought of utilising.

The Age of Asoka is well known for tall columns with sculptured capitals, and it has been suggested that an Asokan pillar might have been erected at Bhubaneswar. The fragment of a monolithic shaft, about 9 ft in height, now converted into the *lingam* of Bhaskaresvara; upper part of

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lion capital; and a huge bell capital have been found in Bhubaneswar. There is yet another piece of lion sculpture recently discovered near Vibhisanesvara temple and with its abacus, it evidently formed the crowning member of a capital. All these isolated pieces point to the existence of a pillar or several pillars at Bhubaneswar. But it is impossible to be sure about their Asokan origin, for they vary in the use of coarse stone, rough workmanship, and in treatment of details. There can be no doubt that in general form and style they are based on the Asokan prototypes, and the difference in age, in any case, could not have been very wide.

The remarkable artistic achievements of the early period are associated with the caves of Khandagiri and Udayagiri which were excavated during the reign of Kharavela. The caves, serving as the dwelling apartments of Jaina monks, are relieved with carvings which can be divided into the following categories:

1. Religious scenes
2. Scenes from the life of a king
3. Scenes relating to popular legends
4. Miscellaneous decorations.

The religious scenes depicted on the caves consist of Jaina auspicious symbols, worship of tree and the adoration of a Jaina cult object. The figures of *chaturdanta gaja*, *sri*, etc. associated with the auspicious dreams of Trisala, are illustrated in the Ananta gumpha, while the four-tusked elephant is repeated at Jaya Vijaya gumpha.

Besides religious scenes, incidents from the life of a king find a prominent place in the reliefs. In the Rani-gumpha, the king is shown in the company of two queens. In the lower main wing of the same cave are depicted, from

the left to the right, scenes from the triumphant march of a king ending with the happy home-coming. The lower storey of cave 9 at Udayagiri shows a royal procession towards an object of worship. Kharavela's recovery of Kalinga Jina is known from his Hathigumpha inscription, and the scene perhaps represents the royal visit to the holy seat of the Kalinga Jina. The religious association is indicated by heavenly music and flying *vidyadhara* shown on the top.

Several reliefs provide evidence about the narrative tradition, characteristic of the early art in India. The elaborate friezes from the upper storey of the Rani gumpha depict scenes from different stories, the textual sources of which are not yet certain. The scenes are depicted in several compartments arranged from left to the right. The first scene shows a party of one man and ten women being confronted by wild elephants sporting in a lotus lake. The panic and confusion associated with the incident are shown with great success. The next panel depicts a violent combat between a man and woman ending with the forcble abduction of the woman. The same theme is repeated in the Ganesa gumpha though the worksmanship is inferior. The subject matter of the next panel is reminiscent of the popular story of Dushyanta and Sakuntala. The story starts on the left with a prince aiming his bow towards a winged deer. The same prince is next shown as meeting with a woman, seated on a tree, who is probably persuading him not to kill the deer. A part of the famous story of Udayana-Vasavadatta is depicted in the Ganesa gumpha of Udayagiri. The dramatic flight of Udayana with Vasavadatta forms the theme of the panel. King Udayana is first shown along with Vasavadatta on the back of an elephant while a party of kilted soldiers are chasing from behind. The story is continued with king and princess shown dismounted from the kneeling elephant.

Apart from narrative scenes, we find figure sculptures and other decorations. The *dvārapālas* at the entrance to some caves are carved in high relief. While most of them are found bare-footed and in Indian garb, a *dvārapāla* of Ranigumpha is a kilted foreigner. Stylistically interesting is the bust of a female figure discovered from Udayagiri. The doorways of caves are usually decorated with pilasters crowned by winged animals and arches. Other decorative motifs include railings, bracket figures, Yaksas, flying Vidyadharas, etc. The use of winged animals, honeysuklas, and merlons indicate west-Asiatic influence. From the stand point of technique and style many of the reliefs show an advance over the art of Bharhut. Particularly the sculptures from Rani gumpha can be compared with the figures on the *toranas* of Sanchi. The sculptor shows considerable skill in the delineation of different emotions through the medium of stone. The figures are depicted in diverse postures with greater naturalness and ease. On the whole a a more organic modelling, coherence, simplicity and naturalness characterise the art of Khandagiri and Udayagiri.

The next landmark in early art is supplied by a few railing posts from Bhubaneswer, which evidently belong to a *Stupa* of which no trace is now left. The decorative male and female figures on these railings (now in the collections of Orissa State Museum and Ashutosh Museum Calcutta) are carved in relief and may well be assigned to the first century B. C Speaking of the male figures N. K. Bose remarks, "The heads of the human figures are turbaned with occasionally a knot done somewhat in the fashion of Bharhut. The nature of the turbans, the gloved hands, the high boots and the short clothing suggest, however, that the figures shall be equated with similar figures in the Ranigumpha at Udayagiri." Fragments of architectural members associated with the gateways and railings of a stupa have been recently collected from Badgad area in the vicinity of Bhubaneswar.

The relief carvings on them are more elaborate in composition with effective grouping of figures.

A few statues of Yaksa and Nagaraja have come from Bhubaneswar and these give us an idea about the artistic activities of the early centuries of the Christian era. Frontal pose, heaviness of form and rigidity are the fandamental features of these archaic sculptures. For example, the image of Yaksa from Dumduma, kept in the Orissa State Museum, stands in a frontal pose with protruding belly and bent knees. He is clad in a *dhoti*, the folds of which hang down between the legs Outside Bhubaneswar a Yaksa image is found in Visnupur (District, Puri) not far from the site of the Somanath temple. he life-size images of Nagaraja, discovered from Bhubaneswar, also exhibit the same archaic features The statue of Nagaraja, worshipped along with Nagini figures at Sundarpada, is a typical specimen which may be compared with such figures discovered in Northern India, especially from Mathura.

The age of the Imperial Guptas witnessed an unprecedented artistic activity. But as far as Orissa is concerned no Gupta monument has yet been discovered. But sculptures from Orissa, however, show the Gupta influence. This is particularly true of some beautiful detached sculptures from Bhubaneswar. In Orissa, as in other parts of India, artistic activities might have continued but no outstanding specimens of the Gupta period are available at present.

EARLY MEDIEVAL SCULPTURE

(6th to 13th Century)

The most prolific phase of artistic activity in Orissa began in the post Gupta period. The further development is noticed in the succeeding centuries and the movement reached

its climax in the 12th-13th century. The history of sculpture in Orissa in the early medieval period is intimately linked with the development of temple architecture and shares the same evolutionary process as in architecture. Indeed to a large extent "architecture in Orissa is sculpture on a gigantic scale" The artistic activity found expression in images of the divinities, decorative motifs and figure sculptures. The temple sculptures constitute the predominating class among Orissa's artistic achievements.

A) NON-ICONIC FIGURE SCULPTURES AND DECORATIVE MOTIFS :

The non-iconic sculptures on temples can be divided into several groups such as female figures, animal figures, including mythical ones, erotic sculptures, architectural designs and scroll motifs

1. Decorative Female Figures

The grace of woman has always been a favourite theme in Indian literature and art and on the temple walls of Orissa the female figures occur in a variety of graceful poses and postures. The decorative female figures, depicted in the mood of lassitude, are known as *Alasa Kanyas* in Orissa. They are shown in various roles such as fondling a child, looking into the mirror, taking out anklets, playing on musical instruments, etc. The variety of graceful attitudes, gestures and expressions usual with these figures gave the artists ample opportunity to exhibit the feminine grace to the fullest extent. The specimens from Rajarani, Lingaraja and Konark are like love poems written on stone in which the Indian conception of female beauty finds its supreme expression. The best specimens from Konarak are so sensitively modelled with remarkable artistic feeling and loving care that Coomaraswamy believes that "sculptures of women are frankly the work of lovers". The "woman and the tree motif" or the *Salabhanjika* (the woman breaking the Sal

bough) is quite popular in Orissan art. Several excellent representations of this charming motif are known from all important temples of Orissa. The poetic idea that even an Asoka tree blossoms at the magic touch of the foot of a graceful woman, has parallels in several temple sculptures of Orissa

2. Secular Scenes and Figures :

The temples being primarily the houses of the gods, the secular figures are comparatively rare. But mostly executed by secular craftsmen sculptures portray many aspects of their everyday life. As Rabindranath Tagore observes, "The great and little deeds of man, the good and evil occurrences of his daily life, his work and play, his war and peace, his home and the world, cover up the whole temple through series of wonderful pictures". On the walls of Orissan temples can be seen the king with all his majesty, soldiers, *Sikshadana* scenes, dancers, hunters and even common labourer carrying loads or dragging ston—eindeed the whole gamut of life depicted on the hard surface of stone.

In the Parasuramesvara temple we find grills depicted with dancers and musicians. The dynamic sweep and rhythmic movement of the limbs of the dancers endow them with a vitality rare in the dance sculptures of India. A similar grill representing dancers hails from the Kapilesvara temple-complex. On the walls of Muktesvara, Brahmesvara, Lingaraja and Konark the depiction of female dancers is fairly common. Particularly the Nata-mandira of Konark, with its numerous dance sculptures, is a veritable lexicon of Orissi dance.

The teaching scene can be located in the temple sculptures of Orissa. Some of these representations are noticed on the Brahmesvar, Lingaraja and Konarak. An inscribed chlorite sculpture from Konarak, now preserved in the

Indian Museum, Calcutta, depicts a teaching scene under a pillared pavilion. Another specimen in Victoria and Albert Museum, which can be claimed with any certainty to be of Konark origin, depicts a seated Guru and his royal pupil.

A detached sculpture of Siddha Mahavira temple depicts a temple in the process of construction. An interesting panel from the *Upana* of Konark temple shows a cooking scene which is typical of everyday life. The mode of catching elephants, and hunting of animals are also represented, of which there are several examples at Konark. The maritime pride of ancient Kalinga inspired artists to depict boats in sculpture. An interesting sculpture, now preserved in Orissa State Museum, shows two boats with elephants on them. The boat is also depicted on the *Bhogamandapa* of Jagannatha temple, and below the feet of Bhairava images at Konark. The military scenes are fairly abundant in temple sculptures. There are many admirable scenes depicting the marching of the army which consists of foot soldiers, cavalry and elephants. There are several panels in the *pidhas* of Linga-raja and in the *Upana* of Konark which depict the marching of soldiers with their usual weapons.

Royal figures also appear on the walls of temples. At Konark alone we find a number of panels depicting king Narasimha I in various roles. He sits with folded hands laying down his royal sword at the feet of the Sun god; he demonstrates his skill as an archer, and discusses with learned men. A panel shows the king on a swing in the company of female attendants, while three other panels depict him as worshipping Siva-linga, Durga and Jagannatha—a scene which not only captures the essence of his liberal policy but also represents the religious harmony that prevailed in medieval Orissa.

3 Erotic Figures :

A discussion on Orissan sculpture will remain incomplete without a reference to the erotic sculptures which form an important aspect in the decorative programme. The *mithuna* motifs occur frequently in Orissan temples and because of their profusion at Konark, that temple is considered to be "the most obscene building in the world".

There has been much misconception regarding the significance of obscene figures on the walls of sacred temples. For examhle, without any evidence it is claimed that such sculptures 'represent a call for renewed fertility in a region after centuries of Buddhist chastity'. Percy Brown tried to interpret the erotic sculptures of Konark in terms of a *maithuna movement* which, he believed, led to the decline of Orissa. From the historical point of view such a theory cannot be accepted, for the Ganga rule was followed by yet another brilliant epoch under the Suryavami kings of Orissa. It is generally believed that erotic figures are inspired by Tantric practices, but this may not always be true. Far from corrupting people the obscene figures "were in all probability meant to test the self-restraint of a visitor before he was entitled to reap the merits of his visit to the god".

The depiction of erotic motifs has become a part of the Indian artistic tradition and Shastric sanction for it cannot be ignored. The *Brihat Samhita* of Varâha Mihira (6th Century A. D) mentions that door jambs of temples should be decorated with several auspicious objects including amorous couples. In the *Agni Purana* we find that doorways should be decorated with *mithunas.* The *Samarangana-sutradhara* enjoins that women should be represented as engaged in sexual activity. The *Skanda Purana* recommends the depiction of erotic sculptures as device to avert horror and protect the temple from thunderbolt. By carving this auspicious motif the artist was not only beauti-

fying the temple but was also ensuring the security of the structure. In course of time profusion was a by-product of further celebration and development.

Leaving apart these factors and the possible influence of tantric rituals and *Kamasastra* literature on some specimen the purpose could have been symbolical. Coomaraswamy observes, "Love and desire are part of life. Life is a veil behind or within which is God. The outside of the temple is an image of this life, *Sansara* and the carvings on it represent everything that belongs to *sansara* and perpetuates illusion, every bond and each desire of loveliness that binds men to the wheel of life and death. Within in an empty chamber the image of God is alone, lit up by a tiny lamp, seen from very far away by the approaching worshipper. This symbolism of phenomenal life as an embroidered veil beyond which the devotee must pass to find his God has perhaps always and everywhere been present, whether consciously or not, in the mind of Indian cathedral builders" Viewed in this perspective, their deliberate purpose was not to overwhelm people by vulgarism but to awaken a feeling of aversion for the earthly life for which they stand and lead the devotee into the holy abode of the god. The Sirpur stone inscription of the time of Mahasiva Gupta records :

"Oh kings do not turn your minds to sins, seeing what has been clearly described of this wonderful world (*Samsara*) under the guise of the temple" Deliberate or purposeless, symbolical or mere convention, such sculptures in any case, lend charm and vitality to the temple and at once impress a visitor.

4. Animals Figures

The animals represented on temples include elephant, horse, camel, boar, monkey, etc. The representation of a

giraffe at Konark is interesting, this being the solitary representation of that African animal in Indian temple art. From early times Kalinga was famous for its elephants and there is no wonder that elephants form a very large part in the decoration. Elephants appear in a number of situations they move in military processions, carry their masters, trot in the jungle, and are driven into the *Kheda*. The horses are generally shown in the context of military scenes.

The animal sculptures are met with both in early and late temples, but their representations at Konark are the most impressive The free-standing elephants in the northern courtyard of Konark are distinguished by dignified bearing and largeness of volume. Leaving apart the broken fragments of seven horses that once dragged the mighty chariot of the Sun God, the two war-horses that are still extant, are indeed among the finest representations of animal form. Commenting on one of these, Havell observes, "Had it by chance been labelled 'Roman' or 'Greek', this magnificent work of art would now be the pride of some great metropolitan museum in Europe and America. Here Indian sculptors have shown that they can express with such fire and passion as the greatest European art, the pride of Victory and the glory of triumphant warfare"

In Orissan sculpture lions are generally represented in their stylised forms. Lion sculptures are not peculiar to Orissa alone but "the Orissan artist has added and developed many new features and elements particularly in the treatment of the eyes, the mostaches and the manes which are original and invigorating contribution to the motif". The sculptor was fully aware of the structural use of the lion motif and utilised it in its *dopichha* forms to support the crowning elements of the temple. The representation of *Jhapa Simha* is placed on the *raha* of later temples, giving the feeling as if

the lion is jumping out from the structure with raised paws.

The *Gaja-Simha* or the "lion standing on elephant" motif is another interesting device which is notable alike for its symbolic significance and imaginative handling. The gigantic pair in front of the *Nātamandira* of Konark shows this motif at its best. The lion, with open mouth, lolling tongue, flamboyant manes, protruding eyes, stands over the recumbent elephant. The majesty and vigour of the lion in contrast to the attitude of helplessness of the elephant are well expressed by the sculptor.

Apart from the "lion on-elephant" motif, the *Vyala* (locally called *Vidala*) figures are very popular in Orissa. Various types of *Vyalas* occur in the *jangh* of temples of later period. The popular devices include, *Simha-Vyala*, *Gaja-Vyala*, *Asva-Vyala*, *Nara-Vyala*, *Mesa-Vyala*, etc. The *Asva-Vyala* usually carries a rider on the back. The basic appearance is that of a lion, but the bridle and the rider gives it a composite form. The *Gaja-Vyala* is an imaginative combination of lion and elephant; the body, tail, and paws are of the lion but the face is that of an elephant. The *Nara-Vyala* is a unique product of medieval Orissan art and is found at Konark. It is as, O. C. Gangoly points out, "a predominating human conception with a benign and smiling face gently placing one of the paws on the head of the prostrate warrior at the feet, almost in a gesture of benediction, the right hand being posed across the breast almost in an equally amiable gesture of bestowing an *asirvāda*" Whatever be the type, the Orissan *Vyalas* in all cases are known for their dignified bearing, vitality and liveliness. M.A. Dhaky remarks, "The racy Orissan *vyalas*, like a pet lion-cub stir an irresistible desire to fondle them—an instinct once again suggestive of a life-sap and loveliness infused in them by the sculptor.

5. Other Decorative Motifs

(*a*) *Naga and Nagi figures.*

Apart from single sculptures of Nagas, of which mention may be made of the Nagaraja from Margoda (district, Kalahandi), Naga and Nagi columns are noticed in some Orissan temples. Naga and Nagi pillars are known from Chaurasi, Rajarani, Meghesvara and Jalesvara temples. The proverbial beauty of *Nâga kanyâ* has been fully exploited to beautify the temples at Bhubaneswar, Khiching and Konark. At Bhubaneswar the *Nâga kanyâs* first appear on the Muktesvara temple and are repeated on later temples.

(*b*) *Kirttimukha.*

The *Kirttimukha* or "the Face of Fame" is an important decorative motif on Orissan temple. The design represents a lion's face with its bulging eyes, fanciful horns, upper jaw and absence of the chin. Sometimes the motif consists of a lion-face with pearl-strings dripping from its mouth The *Kirttimukha* is also combined with the *Makara Torana* and the Chaitya-window.

(*c*) *Chaitya-Window.*

The Chaitya-window device is another popular motif on Orissan temples. In early temples two super-imposed Chaitya-windows decorate the front facade of the deula. About the 10th Century, as at Muktesvara, only one Chaitya-window is depicted on the *raha* of the *gandi*. Flanked by Yaksa figures and crowned by *Kirttimukha*, the motif is extremely elaborate and imposing, and is known as *Bho.* In later temples the *Bho* motif continues but in Ganga temples it is not as striking as at Muktesvara. The Chaitya-window design also appear on other parts of the temple and the Orissan artists have shown their talent in creating new patterns.

(*d*) *Scroll work* :

The scroll work is the "Orissan ornament par excellence" and it found its "richest soil in Orissa" In carving scroll work, as D.P. Ghosh points out, "the Orissan sculptor easily excelled his Greek compeer" Orissan scroll work, called *dali* or *latā*, is extremely beautiful and varied in design. The Orissan artists evolved a number of artistic types locally known as *phula-latā*, *patra-latā*, *Vana-latā*, *Phasa-latā*, *Chakri-latā*, *Jiva-latā*, etc. The *vana-lata* represents the luxuriant foliage of the forest. Scrolls containing various animals within tiny circles are called *Jiva-latā*. The *Purna ghata* or the "vase and foliage" matif was the most typical design found on early temples. The scroll work, with its variety, artistic richness and precision in execution requires a separate study by itself.

B. CULT IMAGES

The cult images rigidly follow canonical and iconographic injunctions. Most of these images were meant for regular worship, while others are shown on outer walls of the monuments. All these figures may be grouped according to their religious affiliation and iconography.

1. Jaina Images.

It is evident from the reliefs of Khandagiri and Udayagiri caves that the worship of the images of Tirthankaras was not popular in Orissa in the early centuries preceding the Christian era. The iconographic representations of Tirthankaras, so far as the extant remains go, belong to the post-Gupta period. Most of the images of Tirthankaras and their *sasanadevis* discovered from different parts of Orissa may be assigned to a period between the 7th and the 12th century. This indicates that in the early medieval period the worship of Jaina images had become popular and a developed iconography was already in vogue. The Tirthan-

karas usually stand in the *Kayotsarga* pose or sit in the *yogasana* with their distinctive *lanchhanas* carved below. The *srivatsa* mark is not shown on their chests. All These figures are remarkable for their handsome appearance and good modelling. Among the images, Rishabhanatha, Parsvanatha and Mahavira are fairly common while Amra, the *Sasanadevi* of Neminatha, is known in a variety of forms.

The notable sites for Jaina sculptures are Khandagiri, Panchagan, Kakatpur and Banpur in Puri district, Adasput, Pratapnagari, Bhanpur, Jhadesvarpur, Choudwar, Jajpur and Hatadiha in Cuttack district; Charampa, Avana, Ayodhya, Pundal, Bhimpur, Balasore town and Jaleswar in Balasore district; Sainkul, Podasingdi, Anandpur in Keonjhar district; Khiching and Baripada in Mayurbhanj district, Balangi in Dhenkanal district and Jaypore, Suai, Kechala, and Bhairabsingpur in Koraput district. Besides the Orissa State Museum, the Jaina temple at Cuttack contains a number of old Jaina images collected from Orissa. It is also interesting to find a small image of Tirthankara placed in a niche of Jagannatha Temple at Puri.

Khandagiri was an important centre of Jainism and there are reliefs of Tirthankaras on the walls of the caves. For example the Navamuni-gumpha contains seven seated figures of Tirthankaras (i.e. Rishabhavanatha, Ajitanatha, Sambhavanatha, Abhinandana, Vasu pujya, Parsvanatha and Neminatha) and their respective *Sasanadevis* (Chakresvati, Rohini, Prajnapti, Vajrasrinkhala, Gandhari, Padmavati, and Amra). In the Barbhuji gumpha, all the twenty-four Tirthankaras and their *sasanadevis* are carved in high relief with their respective *Lanchhanas*. Of unique iconographical interest is a separate figure of twelve-armed Chakresvari, the *Sasanadevi* of Rishabhavanatha, carved on the left wall

of the Verandah. An image of Chakrasvari is also worshipped in the Bhagavati temple at Jeypore in Koraput district. Among the Jaina images from Charampa and Podasingidi, preserved in the Orissa State Museum, the figures of Rishabhanatha, Ajitanatha, Santinatha, Parsvanatha and Mahavira can be identified. Sainkul in Keonjhar district has yielded two chlorite images of Parsvanatha shown in the seated pose. Several standing images of Parsvanatha are known from sites such as Jaipur, Podasingidi, and Ayodhya. Fine images of Rishabhavanatha hail from Panchgan, Hatadiha, Adaspur, Suri, Jeypore, Baripada and other places. Apart from stone sculptures, several bronze images have been discovered from Achutarajapur, Kakatpur, Bhanpur, Baripada and Khiching. Particularly note-worthy among these are figures of Rishabhanatha (Kakatpur, and Baripada Museum), Chandraprabha (Achutarajapur), Amra (Achutarajpur), Vasupujya with Yaksa and Yakshi (Achutarajpur), and Parsvanatha (Kakatpur and Baripada Museum).

2. Buddhist Images

The Buddhist images have been found in almost all parts of Orissa and these belong to the Mahayana and Vajrayana pantheon. The important sites yielding Buddhist images are Lalitagiri, Udayagiri, Ratnagiri, Brahmavana, Vajragiri, Chaudwar, Baneswarnasi and Jaipur in Cuttack district ; Solampur, Avana, Ayodhya, and Khadipada in Balasore district; Bhubaneswar, Haripur, Kuruma, Badtara, and Achutarajpur in Puri district; Talcher in Dhenkanal distlict; Baud in Phulbani district; Buddhakhol in Ganjam district; Khiching in Mayubhanj district; and Ganjapali in Sambalpur district.

The art school which flourished in the Assia range of hills in Cuttack district is best known from Lalitagiri,

Udayagiri and Ratnagiri. The Buddhist sculptures from these sites recall the sublime Sarnath tradition. A large seated image of Buddha in the *bhumi-sparsa-mudra* is the presiding deity of Monastery 1 of Ratnagiri. The shrine chamber of Monastery 2 contains a standing image of Buddha. A seated Buddha image in the *dharmachakra pravarttana mudra* is another remarkable discovery from Ratnagiri. Colossal images of Buddha in the *bhumi-sparsa-mudra* are also known from Udayagiri, Lalitagiri, Baud and Kuruma. The Buddhist images preserved in the museum at Lalitagiri give us a good idea about the Buddhist art of Lalitagiri. Particularly noteworthy among these images are the standing Bodhisattva figures. Beautiful images of Tara are known from Lalitagiri, Ratnagiri and Ayodhya. The fine seated image of Tara from Ayodhya is a remarkable specimen of Orissan art. The other images of Mahayana and Vajrayana pantheon include Jambhala, Manjusri, Marichi, Maitreya, Vajrapani, Vairochana, Vasudhara, Amoghasiddha, Aparajita, Heruka, Trailokyavijaya, Vajrasattva, Vajra Varha, etc. Achutarajpur in Puri district has yielded a large number of images which are of outstanding importance from the point of iconography and art. It will thus be seen that Buddhist art in Orissa was highly developed. Its influence can be traced on Buddhist images of South-East Asia, especially of Borobudur in Java

3. Visnuite Images

The Visnu images discovered in Orissa can be divided into three groups : standing, seated and reclining types of which the standing images are the most numerous in Orissa. The Visnu images usually hold *sankha, Chakra, gada* and *padma.* Such images are worshipped in temples at Gandharadi, Kantilo, Ganeswarpur and Madhava. The Prachi valley has yielded numerous Madhava figures of outstanding importance.

The extant *asanamurtis* and *sayanamurtis* of Visnu are comparatively rare. There is a small seated image of Visnu in the museum at Kenduli, while a large-size headless figure in the Orissa State Museum shows Visnu in the laitasana flanked by Bhudevi and Sridevi. The *sayanamurtis* of the god are known from Jajpur, Palia, Kaupur, Bhimkand and Sarang. The rock-cut image of *Anantasayin* Visnu from Sarang near Talcher is about 51 ft. and this may be the largest image of Orissa.

Beautiful images of Laksmi-Narayana hail from Lingaraja compound, Pratapnagari and Chaurasi. The magnificent image from Chaurasi shows the two deities together with their usual Vaisnava emblems. Laksmi Nrisimha images occur at Konduli, Cuttack town, Bhubaneswar (Lingaraja complex, puri and other places.

Reliefs illustrating the ten incarnations of Visnu are found on the walls of several temples of Orissa. In the ruined Manibhadresvara temple (11th Century) at Bhubaneswar the figures of *avataras* such as Matsya, Kurma, Narasingha, Rama Kalki etc. are still extant. The *avataras* of Visnu, including Buddha and Kalki can be identified in the famous Jagannatha temple (12th century) and Madhavananda temple (13th century). Sculptures illustrating Trivikrama, Varah and Narasimha incarnations are usually placed as *parsvadevatas* in Visnu temples and outstanding examples of such images occur at the Jagannatha temple, Puri.

Scenes from the *Ramayana* are often shown on the walls of early and late temples. Some of the episodes can be recognised in the reliefs of Svarnajalesvar (Saptasalas, Hanuman etc), Varahi temple at Chaurasi; Simhanath temple in the bed of the Mahanadi; Gauri temple at Bhubaneswar; Sun temple at Konarak (detached sculpture in the site Museum), Anantavasudeva temple at Bhubaneswar; Somanath temple at Visnupur; and the *bhogamandapa* of Jagannath temple.

The life-history of Krisna has also been depicted on Orissan temples. After the removal of plaster, various Krisnayana scenes can be identified in the sculptures of Jagannatha temple. In the Orissan art the following themes seem to have been popular (1) the story of Krisna janmastami (Chandeswar) (2) Putanavadha (Simhnath); (3) Kesi and Vrusasurabadha (Vaidyanth, Simhanath, Jagannatha temple) (4) Sakatabhanga (Jagannatha temple), (5) infant Krisna with Yasoda (Lingaraj and Chatesvar); (6) subjugation of Naga Kaliya (Suklesvar, Orissa State Museum, and Jagannatha temple), (7) yamalarjuna bhanga (Ganeswarpur and Mukhalingam); (8) Va tra haran (Visnupur panel in the Orissa State Museum); (9) Uplifting of the Govarddana mountain (Viranchi Narayan temple at Palia, Jagannath temple, and Konarak temple); (10) Rasalilā (detached sculptures at Visnupur).

The cult of Krisna was quite popular in Orissa. Stray images of Gopinatha of the Ganga period are known from different places. The well-known outstanding specimens are from Balianta, and Hirapur. Gopinatha is worshipped at Dandamukundapur, Remuna, Sakshigopal, and other places. Among the images, a beautiful figure Krisna-Visnu, in the in the Orissa State Museum, is of particular interest. The group representation of Balaram, Ekanamsa and Krisna-Vasudeva are known from Tirintura and Lingaraja temple-complex and such figures have great significance in the context of Jagannatha Trinity.

4. Saivite Images

(a) *Siva* :

The forms of Siva, as represented in Orissan art, are varied. They fall under two broad heads : one showing the god in the *Ugra* (terrific) form and the other depicting the *saumya* (peaceful) aspect. These images can also be classified,

according to their postures, as *Sthanaka* (standing), a*sina* (seated), *Nritta* (dancing) and *Devi-sahita* (with the consort).

The *Mukhalinga* aspect is illustrated in extant specimens form Sitabinji, Jajpur and Dakshina sâsana. An interesting relief from Simhanatha temple depicts the *Lingodbhavamurti* of siva, while *Mahesamurti* forms are available at Parasuramesver and Suklesvar. There is a fine specimen of standing Chandrasekhara figure of Siva at Khiching. The *Gangadhara* aspect of the god is shown at *Simhanath*. Siva in his *Bhikshatanamurti* is represented on Parasuramesvar temple and at Suklesvar. Lakulisa images, holding *lakuta* and shown in the seated pose, are quite frequent in the sculptures of Orissa. Besides several representations from Bhubaneswar, images of Siva-lakulisa also hail from Mukhalingam, Khiching, Simhanath and Balasore. The beautiful Lakulisa figure from Sisiresvara depicts him in the characteristic *dharma chakra pravarttana mudra.* Temple sculptures showing the samharamurtis (destructive forms) of Siva such as *Andhakasuravadhamurti* and *Gajasuravadhamurti* hail from Bhubaneswar. There is a large-size image of Bhairava from Orissa in the Indian Museum at Calcutta The figures of Bhairava, associated with Sakti cult, occur at Hirapur and Kundesvar. The standing Bhairava image from Khiching, though damaged, is one of the finest representations of its type in Indian art. Equally magnificent are the four-faced dancing Bhairava figures seen on the Jagamohan of Konarak.

The early temples of Bhubaneswar such as Parasuramesvar, Vaital, Sisiresvara, Markandeyasvar, etc. contain Nataraja figures inside Chaitya arches. Detached sculptures showing Siva in dancing form are known from Asanpat, Suklesvara, Muktesvar compound, Amangai and Ranipur-Jharial The earliest image of Nataraja (5th-6th century)

is from Asanpat and this is now preserved in the Orissa State Museum. In all Orissan examples the Nataraja is depicted in *lalita* or *chatura* poses without the *apasmara-purusa* which shows the striking difference from the South Indian type known in a series of Bronzes.

Among the *anugrahamurtis Ravananugraha* form is quite popular in early temples of Bhubaneswar, such as Satrughnesvar and Parasuramesvar. The *Kalyanasundar murtis* of Siva, showing his marriage with Parvati, are noticed in sculptures of Bhubaneswar, as well as in other Siva temples of Orissa. A detached sculpture from Visnupur belonging to late 13th Century depicts the scene in some details. The figures of Uma-Mahesvar are very common in Siva temples of Orissa as *avarana devata* or *Parsva devata*. The composite aspects of Siva, represented by the figures of Hari-Hara, Siva-Surya, Ardhanarisvara, etc. are known from the temple sculptures, especially from Satrughnesvara, Vaital, Lingaraja and Konarak.

(b) *Ganesa* :

The extant reliefs and single sculptures of Ganesa give us an idea about the iconography and the typical Orissan mode of representation. Ganesa usually appears as a *Parsvadevata* in a Siva temple and his depiction without mouse seems to be an earlier convention. The Ganesa images of Orissa generally fall under four categories. *Sthanaka*, *Asina*, *Nritta* and *Devi-sahita*. Several seated and standing forms of Ganesa are known from Bhubaneswar which teems with numerous Siva temples. Beautiful representations of the seated form are available at Parasuramesvra Sisiresvar and other temples. One of the finest standing types of Ganesa is seen in the southern niche of the Lingaraja temple. Several Nrittamurtis (dancing forms) of Ganesa are known from Khiching, Champanath, Bhubaneswar, Parahat, Algum and other places. Ganesa is shown along with the Devi in a

specimen from Jagannatha temple compound. Images of five-headed Ganesa, one in the British Museum, and another fixed on the wall of Siddha Mahavira temple, illustrate altogether unique iconographic types.

(c) *Karttikeya* :

Most of the figures of Karttikeya in Orissa are shown in the role of *Parsvadevatas* in Siva temples. Karttikeya is usually shown in standing (*Sthanakamurti*), seated (*asinamurti*), and riding forms (*Yanakamurti*). In the representation of this divinity on early temples such as Parasuramesvar and Sisiresvara, the image of Karttikeya is shown without the *Kukkuta* (cock) but in later specimens beginning with Muktesvar, the cock, becomes his characteristic attribute. Karttikeya riding on his mount is known from Vaidyanath, Pascchimesvar temple, and the Lingaraja temple compound. An image of Karttikeya seated on a throne is noticed in the niche of Parasuramesvar temple while another is stuck to a miniature temple in the Yamesvar compound. The *Sthanaka* murtis of Karttikeya are found in large numbers. Karttikeya is sometimes shown as six-faced (sanmukha) and specimens of this type exist in the Vimala temple, Puri and the Gatesvar temple at Algum. A fragmentary relief, now in the collection of the Orissa State Museum, depicts the mythology connected with the birth of Karttikeya.

5. Sakta Images

The extant Sakta images in Orissa are also quite numerous. It will be difficult even to give a short account of all these images and here only a brief reference can be made to the important forms of the Devi. Parvati in a standing pose is usually placed as the Parsvadevata in a Saiva shrine and fine chlorite images of the goddess are known from the Somavansi times. As an example, we may refer to the very

beautiful image of Parvati in the northern niche of the Lingaraja temple. Besides being worshipped as the presiding deity, *Mahisasuramardini* is also known in the role of a *Parsvadevata.* The two-armed figure of *Mahisasuramardini* from the Viraja temple, assigned to the Gupta period shows the earliest form of the goddess in Orissan art. Beginning with a two-armed image the form developed into four-armed image, eight-armed and ten-armed ones with charateristic attributes. Again, *Mahisasuramardini* images can be divided into three distinct types taking into account the changes in the form of the buffalo demon. In the early images the demon appears in Buffalo form; next he is shown with human body and buffalo head; and finally the form crystallizes into human form issuing out from the decapitated trunk of a buffalo. The important images of *Mahisasuramardini* are known from Bhubaneswar (Vaital, Sisiresvar, Lingaraja temple compound), Khiching, Orasahi, Vatesvar (Bhagavati compound), Suklesvar, Adaspur, Motia, Ambapada and other places.

The worship of the *Sapta Matrikas* formed an important aspect of the Sakti cult in Orissa. The images of *Sapta Matrikas* are traceable in temples such as Parasuramesvar, Vaital, Simhanatha and Muktesvar. Again such images are known from Shergarh, Garudipanchan, Khiching, Sathalpur (near Kundesvar), Paikpada Belkhandi, etc. The outstanding large-size images of *Sapta Matrikas* hail from Jaipur (S.D.O's compound, and at Dasasvamedha ghat) and Puri (near Markandesvara tank). Equally massive are the figures of Vaisnavi, Varahi, Indrani and Chamunda from Dharmasala now preserved in the Orissa State Museum. The images of *Sapta Matrikas* discovered in Orissa fall under two categories; the earlier and the later. The earlier Matrikas do not hold babies, but babies are invariably associated with the later types. The latter convention was established from about

the Somavansi period. *Matrika* images of Varahi and Chamunda are also worshipped individually in many places of Orissa. The cult of Varahi is known from images discovered from Chaurasi, Bayalisbati, Bhubaneswar (Lingaraja compound) Satabhaia, Narendrapur, Banchua and Domagandari. Varahi is the presiding deity of the beautiful *Khakhara* temple at Bhaurasi. Chamunda is the presiding deity of the Vaital temple. She is also worshipped at Avana and Khiching.

The cult of the sixty-four *Yoginis* also prevailed in Orissa. The two famous yogini *pithas* of Orissa are located at Hirapur and Ranipur-Jharial. Particularly the chlorite images of *Yoginis* from Hirapur are among the most beautiful of their types in India. Among the group can be recognised the figures of Agneyi, Narasimhi, etc. The other images of the Devi, such as Mangala of Kakatpur, Chandi images at Kenduli, detached Devi images from Pedagadi, Charchika of Banki, etc are of great iconographic interest. The Mother aspect of the Devi is clearly emphasized in the images of the Bhadrakali from Bhadrak and the Pata Mangala of Narendrapur.

6. Surya, Navagrahas and Dikpalas

In Orissan art, Surya is shown in human form besides being represented by means of lotus flower. The extant images of Surya can be divided into three principal groups :

(1) In standing or seated pose without a chariot

(2) Surya depicted without its lower part

(3) Seated or standing form with a chariot

One of the earliest reliefs of Surya is found on Parsuramesvar temple where the god is represented without the

chariot. He holds two lotuses in his hands and is shown with the Northerner's dress (*Udichyavesam*). The beautiful figure of Surya in the lower Chaitya-window of Vaital temple is depicted with Usha and Pratyusha on either side and Aruna as charioteer in the front. The lower portion of the god has not been carved. The seated representations of Surya hail from Muktesvar, Khiching and other places. The figure of Surya, placed as a Parsvadevata on the western niche of the Varahi temple at Chaurasi, with Danda and Pingala on the either side, is a remarkable specimen of the seated type. The extant standing varieties of Surya show considerable development in treatment. For example, in the image of Surya from Champanath, several accessory figures are shown. The lotus carrying god has a coat of mail on the chest but in still later representations this feature disappears and the composition becomes more eleborate with addition of subsidiary figures. The large-size images of the god placed as *Parsvadevatas* in Konarak temple are remarkable for their iconography and superb workmanship. Surya in the form of riding a horse, as seen in the northern niche of the temple, is unique in the realm of Indian art. The Sun god from Konarak, now preserved in the National Museum, New Delhi is another master-piece of Orissan sculpture.

Stone slabs depicting the *grahas* of Indian mythology are usually placed above the doorways of Orissan temples. In pre-somavansi temples of Orissa (as for example at Parasuramesvar), only the eight *grahas* are shown. All the *grahas* except Surya and Rahu hold rosary in the right hand and water pot in the left. Beginning from the Somavamsi period, as at Muktesvar, all the nine *grahas* are depicted. The Navagraha slab of Konark represents the typical Orissan mode of depicting them in a row.

The eight *Dikpalas* are usually carved in their respective directions on the *bada* of Orissan temples. The available evidence at Ganeswarpur indicates that they make their

appearance in the temples of the Somavamsi period. The Rajarani temple is distinguished by its beautiful standing figures of *Asta Dikpalas*. The seated *Dikpalas* occur at Brahmesvar, Lingaraja and Jagannatha temple. The consorts of the *Dikpalas* make their appearance in the temples of the 13th Century.

General Estimate :

The brief survey of the various aspects of sculpture given above shows not only the achievements of Orissan art but also gives us fair insight into their characteristic features. As in other parts of India, stone is the material par excellence for sculpture in Orissa and besides Khondolite, the sculptor made use of hard chlorite stone in which an almost metallic finish was possible. The large hoard of bronze images discovered from Achutarajpur indicate the height of excellence reached in metal sculpture. Whatever be the media, the Orissan sculptor has shown his calibre by mastery over technique. He could care both large and tiny figures with astonishing skill and precision. He has successfully depicted the serene expression in the face of the Buddha, the coquettish countenance of a lover and the fierce look of the lion. Orissa continued the classical tradition for a much longer period than in other parts of India. In the Indian art as a whole the sculptures of Orissa occupy an honoured position and even if placed side by side with other Indian sculptures they can be easily identified as hailing from Orissa. For example, the wheels of Konarak are different from those found in South India. In the cult images some significant divergence can be noticed. The Sun images of Orissa are different from the Surva figures of South India where the feet of the god are left bare. Anyone who has visited Orissa is aware of the magnificent richness of Orissan art. The artistic movement found its fullest expression in the 13th Century. After that the creative forces were exhausted.

The artistic pursuits, however, continued down to the modern times. The present generation of artists are trying to take Orissa ahead in the fields of art. But whatever they do or achieve, they are sure to derive inspiration from the rich heritage of the past.



TRADITIONS IN PAINTINGS

Binode Routray*

Orissa, the land of the artistic Utkalas, occupies a proud place in India in respect of her ancient monuments, many of which are still in an almost perfect stage of preservation. But, the traditional painting in Orissa has not yet been highly placed. From the ancient time, painting in Orissa was prevalent and it had its own peculiarity with the regional paintings. From the ancient Puranas, Kavyas, work of art inscriptions and the Madala Panji of the Jagannath Temple, we find the vivid evidence of it. Paintings cannot be as durable as sculpture. So there is no clear proof of the ancient paintings from the pre-historic period except rock paintings of Sundergarh, Kalahandi and Sambalpur districts. During the second century B. C. there were some coloured sculptures carved in the cave of Khandagiri near Bhubaneswar. It is presumed that colours like black, red and yellow were applied in it. This is the achievement of Kharabela's regime. His famous inscription at Khandagiri shows that the king was equally at home in appreciation of art (Rupa Vidya) alongwith other branches of learning and culture. Though mostly in fragments, interesting pieces of painting or line design were found at Sisupalgarh pottery, which cannot be later than first century B.C.

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MURAL PAINTING.

The Mural Painting of Orissa has been brought to the light at Sitabhinji in the District of Keonjhar, in the last few years. With the frantic effort of Dr. Kailash Nath Katju in the year 1949, late Ramendranath Chakravorty, the-then Principal of the Calcutta Art College and late Gopal Kanungo, the-then Vice-President of Orissa Lalit Kala Akademi have made a copy of that painting. The copy of Ramendranath Chakravorty has been preserved in the Art Gallery of Calcutta Museum. This painting represents the early phase of painting in Orissa during the time of Bhanja. The mural is painted on a smooth-cut under-side ceiling of the roof of a typical boulder, known as Ravan Chhaya, beside the river Sita.

It has very much deteriorated by weather but what remains, presents a royal procession with an inscription painted bellow which reads as Maharaja Disabhanja. It is the contemporary of the famous Ajanta paintings and most probably it was painted in the sixth century A.D. We may here appropriately recall the remark of Shri C. Sivarama Murty, Director of National Museum: "This is the earliest painting found in Orissa and has to be recognised as one of the early schools of painting in India" (Indian Painting. page 50).

Before the painting of Sitabhinji we can find some pre-historic rock painting in Manik Mada and Usha Kothi (Sundergarh district), Gudahandi, Yogimath (Kalahandi district) and Ulapharh, Bikramkhol (Sambalpur district), which may be recognised as pre-historic mural paintings of Orissa.

It is well known that a glorious and brilliant horizan has been presented to the cultural Histroy of Orissa by the

temple of supreme lord Jagannath at Puri. There are some paintings on relief sculptures and walls inside the Jagannath temple complex. From these paintings we discover the garments, social customs and ornaments prevailing at that time. Apart from the wall paintings the Chitrakaras of Puri paint the Anasarapatis, Yatripatis, Rathas, Chandan mandapa, Jagati and Chapa of lord Jagannath.

The technique and process of wall paintings in the temple of Jagannath and in other Mathas of Puri were in different style. Their composition, colours and finishing were influenced by the later South Indian School to a certain extent. Oriya artist began with the same faith in the realness of the painting that was shared by the South Indian painters. The traditional painters were appointed by the court of Narsingh Dev with a view to decorating the Jagannath Temple for the first time. Again it is found from the Madala Panji that Pitambar Pattanayak also painted Jagamohana of Mahalaxmi Temple and Gundicha Home. This painting belonged to the period of Gajapati Kapilendra Dev. The oldest Indian painting has two major branches such as Viddha-chitra and aviddha-chitra. The viddha-chitra is based on the studies of life in general and the aviddha-chitra is revealed in a special effort to produce faithful portraits. There are several instances of portrait paintings in Oriya literature. The "Chandra Kala" Kabya by Kavi Surya Baladev of the 18th century has an interesting stanza on portraiat work. Princess Chandra Kala produced a portrait of her mother by colours on the wall and it was highly appreciated at that time.

Apart from the literary evidence on the practice of mural painting in Orissa, a startling discovery has been made in much later Temples and Mathas of southern parts of Orissa. The mural paintings of Biranchinarayan Matha at Buguda in the district of Ganjam is one of them. Though most of the paintings have faded, the few specimen of

beautiful examples that have survived to-day testify to the skill of the traditional painters of Orissa. It is found from the "GUMUSARA ITIHASA" of poet Tarini Charan Rath (published in 1913, Ist. edition) that Shree Shree Kar Bhanja, the king of GUMUSARA ordered the painters for mural painting and it was done as a part of interior decoration of the Biranchinarayan Matha in the last half of the 18th century. These paintings represent the theme of Ramayan. So the Buguda murals are literary to the point of being lyrically poetical.

A number of monumental rock-cut-caves have been prepared in different places of India. Some murals of brightest quality were painted in the caves of Ajanta, Bagh and Jogimara etc. Budhism had a greater impact in Ceylon, China, Indonesia and central Asia by that time. The frescos or murals had also been painted there. The Sigiriya of Ceylon and Tunhung cave of China are the magnificent examples in this line. Some of these have been damaged and lost. The process of these murals were totally different from the process of the Western countries. Generally ground is prepared on the walls of the caves and the paintings are done on the dry plaster, like 'fresco secco'. It is painted with some opec colours in tempera process. There is also a traditional process for the preparation of the mural ground or plaster. We can find some minor differences if we compare the ground of the rock walls of Ceylon, Nepal and Ajanta. Silpacharya Nandalal Bose has given a comparative and valuable note about the said grounds in his book named, "Silpacharcha" But the frescos of the western technique are painted on damp plaster and the transparent colours are always applied in it. Therefore the technique of 'boun fresco' painting is explained in some encyclopedias clearly. They argued, the method of painting in water colour on fresh plaster or in water colour laid on wall or ceiling before plaster is dry is called fresco painting. 'The Sitabhinji and other murals were made in dry process

and opec colours were used. Major portions are lost by the passage of time. Whatever is left is also not well protected. Generally six types of colours were used in the said murals such as yellow-ochere, Indian red, reddish-black, green, lamp black and white.

It is a matter of suspicion how the hands of the Artists were ceased off after the only creation of this outstanding mural of Sitabhinji, because no second example of this sort is found elsewhere in Orissa. There is a place named Pipilia, which is situated at a distance of about 6 kms. from this place. It is presumed that there were seven caves with fresco paintings. But it is not easy to enter into the caves now There is an inscription at Nagarjuna Kunda. The said inscription shows that seven Apabararuck-cut caves were achieved at papila (Pipilia.)

Traditional Paintings on Cloth.

India is a great country. For that reason it is known as a sub-continent. As her people are speaking various languages, so also there are many regional cultures and civilizations. We find enough of original technique from the medieval India in paintings. Rajput paintings, pahadi-paintings, Moughal paintings, Locknow paintings, Kalighat paintings and Orissan paintings are vital among all these. The early school of eastern India has beautiful examples in Bengal, Bihar and Orissa Three different cultural trades have been amalgamated in Orissa, such as Savara, Dravidian and Aryan culture. All these trades have contributed immensely to our cultural heritage, The influence of the South Indian and North Indian civilization on the temple, script, literature, painting, music, dancing, religion and philosophy of Orissa is not small.

The ancient culture and civilization of Orissa is not the legacy of the Aryan culture. But it is not possible to furnish

the accurate date of the arrival of the Aryans. It is known from the "Haribansa Purana" that the Aryan emperor, Baiva-swata Manu had ten sons and a daughter. The name of his daughter was Ila. The kingdom of Manu was divided among the sons and the daughter. Ila got Southern Kosala and the kingdom upto Godavari. Ila had four sons. When her kingdom was again sub-divided among her sons, the land which was given to her third son, was consequently named after him as Utkal It is clear from this analysis that the real Aryan civilization in Orissa came through Southern Kosala. The present cultural life of Orissa is the product of the amalgamation of the Aryan and non-Aryan culture. Beginning from the first part of the 9th century to the first part of the 15th century the Ganga kings ruled over Orissa for a period of six hundred years. During the regime of the Ganga kings, there was a marriage of the Aryan culture of the Keshari dynasty with the Dravidian culture.

The temples of Orissa are the shining instances of the Orissan sculpture and architecture. The Indian temples are mainly divided into two categories, such as Besara and Nagara. But the temples of Orissa are the product of the combination of both. There is the use of the founded top Nagara pattern and straight lined base Batara pattern. There are mainly two major divisions of Orissa temple, such as the Bimana or the main temple and the Jagamohana. The base of the Jagamohana and its pyramidical step are of Dravidian style. The painting in Orissa is as old as sculpture and architecture. The traditional painting which was prevalent up to this time has been influenced by the Rajput technique and South Indian technique. The Orissan School of painting very closely follows the great traditions of sculpture of Puri, Bhubaneswar and Konark.

Shree Jagannath is the supreme lord of Orissa and the cult of Jagannath is the cult of Orissan culture. The image of

Jagannath is carved out of neem wood and it has no eyes, ears, nose, mouth, hands and legs. But it represents the lord of the universe, who has everything in full. The Oriya starts for abroad with respectful obeisance to Jagannath. It can be well imagined that the Jagannath is extremely popular in every home. He is prayed at the time of sorrow, misery and happiness. At his altar all religions meet and he is the representative of integrated culture. The significance which exists in the midst of all sorts of integration, is the special feature of Orissan culture. Jagannath Temple of Puri is the centre of the theosophical activities in Orissa. Like the Kalighat painting of Bengal and Brihadisvar painting of Tanjavar, the traditional Pata-painting of the Jagannath Temple is connected with the holy place. The painters are engaged on hereditary basis by the temple and are known as Sevakas of Shree Jagannath. Pilgrims from the whole of India come to Puri. By their regional art consciousness, a relation is established with the artists of Puri. The kings of Orissa while embarking on a conquest, conquered many kingdoms as the symbol of their victory. Hence there is the influence of Rajasthani paintings, Jain manuscript paintings, Kalighat paintings and South Indian paintings on traditional paintings of Orissa. Orissan painting has not only absorbed that influence, but has digested them. However there is marked peculiarity in Pat-Painting in Orissa. We may divide the traditional painting into three main schools. The first school is found in Puri and its adjacent areas like Raghurajapur, Pratappur, Itamati and others. The second School is known as Dakshni and it prevails in the district of Ganjam. Digapahandi, Chikiti, Paralakhemundi, Dharakote and Ghumusara etc. are the areas of this style. The third School prevails in the Sonepur, Bolangir, Sambalpur areas and is known as Champamal School.

Yatri Pat-painting and Ganjapa painting have occupied a prominent place as traditional tempara painting on cloth.

Ganjapa is a kind of coloured playing card. These cards were played at Nayagarh in the district of Puri, Sonepur in the district of Bolangir etc. These types of playing cards are to be found in Bankuda (Bengal), Rajasthan and various places of South India.

When the traditional painting is considered with the angle of vision of the devoted artists, two things come to our mind. One is the expression of one's emotion and the other is the skill of decorative pattern. As the traditional painters are ignorant of modern scientific perspective, they begin the painting from the life movement and emotion. This is the rythmic line of painting. At first they place the main character in the centre, then they proceed to arrange the side characters according to the ornamental pattern. There is the exact expression of gesture, emotion, balance, experience etc. in these paintings. When these are considered from the point of the application of colours, it is found that only basic colours are used. If we go through the comparative study of the conventional paintings of different ages, we may find that the pre-historic painters have used a few varieties of colours, such as Indian red, redish black, green and white. White, light-red, yellow, green and black were used in the Egyptian paintings. White, Indian-red, vermilion, yellow-ochre, terraverda green, lapis lazuli blue and black are also found in the paintings of Ajanta and Bagh. Mixed colours of the above varieties are used in the said murals. Light red, crome yellow, white, terraverde green and lapis lazuli blue were applied on the silver, gold or vermilion ground of the Jain manuscript paintings. The final touch was given in black lines. Different tones of different mixed colours are found in the paintings of Mughal, Rajasthani, Pahari and allied schools of paintings But, only the colours like sudha (white), Kajala (black), Haritala (yellow), Hengula (vermilion) and Nila (blue) are used in the traditional pat-paintings of Orissa. These basic colours have been so

wisely applied that they do not become repulsive to the eye. Indeed, it is a harmonious blending of warm colour combination which is soothing to the eye. In the Jagannath paintings, the body of the image of Jagannath is black and the robe is yellow, the body of Balaram is white and the garment is blue and the body of Subhadra is painted with yellow colour and the saree is red. The painters of Orissa collect these colours from the minerals and vegetables. By grinding the conch shell with water a bright white colour is produced for use. Vajra lepa and Niryasa kalka were respectively animal and vegetable binding media for the colours. From the seeds of tripod, a sort of gum (niryasa-kalka) is produced in Orissa and mixed with these colours. Ground of the Jagannath pat-painting of Puri temple are generally prepared with the Shikapada of lord Jagannath, which is known as Anasarapati. So, these paintings are usually taken as the sacred pieces by the Dutta Mahapatras (traditional painters of temple). The tool for applying colours, named tulika, was composed of soft hair from the ear of calf fixed with lac. By the stipplings, dots, curve and straight lines they are given a finishing touch. So they look luminous. Bold and strong black lines are the life of these paintings.

The traditional paintings in Orissa have been patronised by the kings and the zamindars of the state. The kings in Orissa have not only nurtured the sculpture by establishing the temples, and gods and goddesses in them, but also have encouraged the artists by employing them in decorating the temples and courts. According to 'The Saga of lord Jagannath' by Dr. M. Manasingha, "From king Kharavela in the 1st century B.C. to king Narsingh Dev in the 13th century A.D. for about twelve centuries, the soul of the Oriya people seemed to have been possessed by a frenzy of self expression resulting in a long chain of splendid artistic-enterprises which place the Oriyas among the topmost builders in the world" (Page…67).

Usually the subject matter of these traditional paintings are based on the stories of gods and goddesses of the puranas. This is the greatest pride of the traditional Indian Paintings. A. Coomaraswamy has rightly observed "Because theology was the dominant intellectual passion of the race, oriental art is largely dominated by theology. We do not refer here only to the production of cult images, for which India was primarily responsible, but to the organisation of thougnt in terms of types of activity" (The Philosophy of ancient Asiatic art). Orissan pat-painting is the visual expression of a cultural movement with roots in a great spiritual upsurge. Orissan painting is not a sudden development unrelated to the life of Utkala, but is the culmination of a spiritual, social and literary revival of the 'Shree Jagannath cult'. The artist conceived not god or goddess clad in a form of great antiquity unknown and ununderstandable to him, but these gods and goddesses were to him almost his companions on earth living and moving around him. In order to enrich the theme of the Purana stories, animals, birds, flowers, leaves, trees, creepers are introduced in the painting. However, these are of minor importance. Elephant, horse, deer, parrot, pea-cock, lion, tiger, Kadamba tree, Ashoka tree, mango leaves, green coconuts possess major importance in the Orissan paintings. At times the human qualities are expressed in these animals, birds, trees and creepers. Sometimes the pictures of Yaskhya, other gods and goddesses are painted following the limbs of birds and animals. For example, the painting of Narasingha, Gajanana, Hayagriva and Naga Kanya are important. Among these the combination of the head of an elephant with a human body is imagined to be Gajanana, of the head of a lion with a human body is Narasingha, of the head of the horse with the human body is known as Hayagriva and of the human body with a serpent is described as Nagakanya. Besides, the pictures of Durga Madhaba, Kandarpa Rath, Kamakunjar, Kamakusuma, Gandavairava and Nava gunjara have also been painted.

In the painting of Navagunjara, limbs of parrot, cock, bull, lion, horse, tiger, pea-cock, serpent and man have been blended to make a beautiful form. This description is also found in the Oriya Mahabharata of foremost poet Sarala Das, during the time of Surya dynasty. In it, it has been depicted that lord Krishna appeared before Arjuna in the shape of Navagunjar. In the painting of Kama Kunjara nine young damsels have been visualised as an elephant and Kama Debata (cupid) has mounted upon it. Like wise, the Kandarpa Ratha (car of cupid) and Kama Kusuma (flower of cupid) have been painted in the similar pattern. Paintings like Kama Kunjara are found in the tradition of South India. Painting of a horse is drawn on the wall of Uchayapa, which comes under this category. The figures of a horse and a man with bearded face is placed on it. The pose of an elephant and a horse as in Orissa and Uchayapa cannot be a chance coincidence. The paintings of Orissa help us to conjecture and fully comprehend the glory of Utkal and the culture it represents. Kama Kusuma is an unparalled illustration so far as the composition side is concerned. It can be well compared with the composition of Rasalila with eight Gopis (Astha Sakhi). Its perspective is of different nature and it does not have any relation with the seven principles of the western perspective. Rather it is much more nearer to the perspective of the Egyptian paintings. Such type of circular composition is found in Ajanta and Rajasthani paintings. Distant views of landscape and sky are not found in the traditional paintings of Orissa. The spaces in the paintings are usually utilised as scape only.

Every composition of the Orissan painting is divided-into two major parts, such as subject matter of the painting and decorative pattern. Generally the subject matters belong to representative categories. Again the representative class is sub-divided into natural and conventional form. The flora and fauna that have been copied from nature and the

traditional and symbolic representations like the Kama Kunjar, Gajanana, Navagunjar belong to the conventional group. The human figures were mostly drawn from memory and this explains the artistic pattern of the faces with long eyes, straight noses and rounded chins. Each artist followed traditional formula for the ground drawing and almost all the figures are drawn in profile (perhaps it was easier to do so). The paintings generally represent both the social story of Malu Badya (Patient and Doctor) Kela-Keluni, Nagarjuna, Bull fighting and fighting and mythological story of Mahisha-mardini, Ananta Sayana, Krushna-Lila and Rama-Lila etc. The decorative parts are purely ornamental patterns. These types of regular and irregular decorative pattern consist of various scrolls, birds, creepers, tassels and geometrical forms. Among other designs inspired by vegetable life, but combined with other elements, may be mentioned the well-known flower and vase motif like Patta Kumbha. It is the national aesthetic pattern of Orissa. Inspite of different divisions and sub-divisions the lotus motif has also been used with greater skill and variety. Of all the ornamental pattern that have been closely borrowed from vegetables, the lotus motif is most common and prominent in Indian Art. No description of Orissan painting will be complete without a reference to the above facts. Nagabandha of two to four serpents was also an artistic pattern of Orissan decoration.

Manuscript Illumination on palm leaves :

The first explosion of Oriya literature occurred during the time of Kapilendra Deb Gajapati, the first king of Surya dynasty. At this time Adikavi Sarala Das, wrote the 'Mahabharata', the first Oriya epic. This is the incident of the 15th century A.D. The literature before this contained the floklores, stories of celebrations and the Kalasa Chautisa. After Sarala Das, Balaram Das wrote the Dandi Ramayan and Jagannath Das wrote the Oriya Bhagabata. Before Sarala,

however, it is by the 13th century, the Oriya language had begun to take clear cut line. Magadhi language is the source from which Oriya language has originated. The critics are of the opinion that various languages like Bengali, Oriya and Assamese have originated from the Eastern Magadhi. The Assamese and Bengali script have originated from Devanagiri script. But the lower part of the Oriya script is shaped with an imitation of the Devanagari script and the upper part is round like the South Indian script. There is an enormous influence of Tamil script upon the Oriya script. Oriya scripts were engraved on the palm leaf with a heavy pointed Lekhani. Therefore, if the upper part of the script were not round, then there was every possibility of the damage of the palm leaf.

In the ancient time, the Puranas and Kavyas were written on palm leaf. At that time the pages of the manuscripts were illustrated with various painted designs. Palm leaves were used for manuscript, the type of which became familiar in the Western Indian Jain school of Gujurat, the earliest of which date from the 11th century. The Jain themes continued to be portrayed in manuscripts between 11th century and 16th century. For the next period of illustrated manuscripts between 16th and 17th century, we must refer to the Mughal school whose productions are the Haza Nama, Tuti Nama, Akbar Nama, Shah Jehan Nama and others. When Bihar, Bengal and Orissa came under Muslim domination the manuscript painting excelled its grace and vitality in Eastern India. However from the 17th century we find manuscript illuminations in Orissa. In some cases the pages were designed only by Lekhani without any touch of colour. In other cases, colour has been applied to make them lively, The Orissan school of manuscript illustration presents the figures in the classical tradition and the outline drawings are full of vitality and grace. Similarly representations to a certain extent are influenced by the

Western Indian Jain school of Gujurat and the Vijayanagar school of Deccan. In the 'Geeta-Govind' of Jayadev, 'Dasapoi' of Juga Bhanja and 'Chitra Kavya Bandhodaya' of Upendra Bhanja, this type of manuscript illustration is found. These manuscripts contain not only some human figures, but also beautiful facades, fine floral decorations and miniature drawing of gardens, birds and animals. Another type of painting flourished side by side with Sanskrit scripts on music, 'Sangita Damodara' of Raghunath Prusty, known as 'Raga Chitra'. These are illustrations of Indian musical modes and tones.

These manuscript paintings are in bright colours on large palm leaves, which are important both for the beauty of the letters composing the text and for the brilliant illusturtions. The floral patterns and borders in these manuscript paintings reveal great teste and elegance. There is also the calligraphy quality and the subtleness in these paintings. As the palm leave manuscripts are written by the heavy and pointed Lekhani made of steel on a base of only a few square centimetres, there is the matalic quality in their texture. Apart from the natural handicap of the palm leaves' semi-brittleness another trouble the artist had to face was that on this surface no sketching was possible. Whatever stroke the artist made had to be the final one similar to metal engraving or wood engraving, The strokes of the Lekhani can never be erased. The application of colour in these paintings follow the Block-Method and the finishing touch is given by the Line-Method. These easy flowing lines, unique composition and depth of emotion have reached the pinnacles in the realm of pictorial Art. The chief technique of manuscript paintings is the delicacy of line, brilliance of colour and minuteness of decorative detail. The said manuscript painting knows not prespective, but the bright colours and delicate calliography line work more than compensate for this deficiency. With a long heredity, this type of work continued

a tradition and the conservative fashion remained practically unaffected.

Finally, I would like to express that the traditional paintings of Orissa can be divided into three main branches i. e. Bhittichitra (Paintings on wall), Patta chitra (Paintings on cloth) and Pothi chitra (Paintings and engraving on palm leaf). All these categories have been precisely dealt with in this brief space. Over and above these classical branches of painting there is again a rich tradition of folk painting named Murja (Dust Alpana) and Jhoti chitra (Circular Alpana). We have also to attach due importance to these folk paintings in the social celebrations and ceremonies. People who do not get a square meal a day, do not have the minimum of clothing to cover their nakedness are the custodians of our folk tradition. Their style is the best illustrated pictorial Art in the contemporary world and Orissa can be proud of it.



INDIGENOUS TRADITION OF ORISSA :

MATERIAL ART OF LIFE

Dr. D. Patnaik M.A., Ph.D.*

Indigenous means originating or produced naturally in a country or in a part of a country, not coming from outside, not exotic. Tradition means transmission from generation to generation in a very natural way, not by imposition, not by force nor by means of compulsion. Then comes the word Orissa. When we come to the composition of this part of land in India we find that it is a combination of different races, different lands with different names.

Dr. Lakshman Kumar Mahapatra says : In historical times Orissa has proved to be a region where cultural winds from the North, South, West and East have been creatively synthesised to produce many uniquely Orissan art forms and life style' Poet Saraladas in his Mahabharat informs us of the combination of two cultures, the Aryan and the non-aryan. When a wooden figure of Lord Jagannath was found the king went to lift it. But all his efforts failed, even

* 176, Brij Enclave, Sundarpur, Varanasi—5

all his soldiers failed to lift the same. The king, being helpless, prayed to Lord Jagannath and in his dream he was told by Him that until and unless the Sabara king at one end and the king himself at the other would hold and lift it, it would not move. A nice allegorical story indeed, of a combination of two cultures with mutual understanding.

The land of Kalinga had once extended from the river Ganges to the river Godawari. Kosola, Toshali, Kangoda, Odra and many lands with different names came under one flag. She came under many political powers, such as Maurya, Gupta, Ganga, Bhauma, Mathar, Maratha, Pathan, Moghul and many others. She came in contact with Bengal. Bihar, Andhra, Berar, Bundel, Malava—her sister lands. In this way her culture came in contact with others through communication, through war, through matrimonial alliance, and through friendship. Different cultures mingled into one and that we take to be the indigenous culture of Orissa which along with the time became traditional. The climate, the geographical situation and the religion have a great role in giving a shape to her art and culture, and in protecting and prolonging her tradition. Orissa, once a vast land, was squeezed to the present size. I have, in this treatise, confined my article to the present Orissa.

When one enters a village of the coastal districts of Orissa he finds houses of thached roofs on mud walls. Those roofs are sharply slanting, whereas the houses of western U.P. villages have flat and mud roofs on mud walls. In Orissa the rainfall is heavy and the house needs a sharp slanting thached roof, not to allow water to stand on it. In U.P the rainfall is low and the heat is high. So people manage with a flat roof of mud. Again, when one goes to Assam he finds houses built with their floor raised from the ground, standing

on wooden pillars to protect the dwellers from swamp. When we come to this art of hut architecture we mark that the shape of Orissan huts differs from that of Bengal. The plan is rectangular in Orissa where as it is square in Bengal. Again the roofs of Orissan huts are owered to both sides from the middle beam. whereas in Bengal roofs are lowered to four sides. Both, in Orissa and Bengal paddy straw is used to cover the roof but two different styles are followed in thatching In Bengal people cut the rice plants from close to the root and after thrashing paddy get a long straw to thatch, whereas in Orissa people cut the plants from the middle and only the lower part of the plant is used for thatching. Again in arranging them on the thatch. people of Orissa put the root side towards the ground whereas the people of Bengal put the grainside towards the ground. In Orissa the lower end of the roofs are made straight by placing the straws in a straight line whereas in Bengal the ends are cut in a concave style.

(This hut style is repeated in Bengal temple architecture whereas the Orissan temples are quite different). This is how the indigenous tradition comes into being in hut architecture. Out of three main Indian styles of temple architecture namely Nagar, Besara and Dravida, the Orissan temples come under Nagar style. But she has her own sub-style and that is the indigenous Orissan style.

शिखरस्य तु भेदेन सर्वेषां भेदमुद्दिशेत् ।

Shikharasya to bhedena Sarvesan bhedamuddishet.

"One should point out the difference of all (the vimanas) from the difference of the Shikharas"

This shikhara or super-structure of Orissan temple makes it different from other temples in other parts of India.

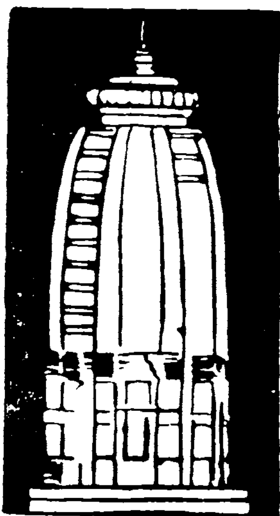
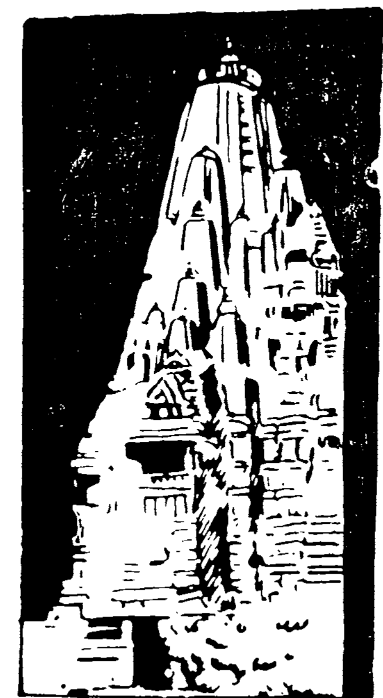


Fig 1

Shikharas are mainly of two types, curvilinear and piramidal. After the straight perpendicular walls of the temple begins the inward curve and the curve walls (or the curbelled style walls) go upto the shoulder taking a gentle or sharp curve and at the finial a capping stone small or big is placed according to space at the top. In Orissan temples the curved walls take gentle curve and require a big capping stone (which is called amalaka) whereas the walls of Khajuraho temples take sharp curve and require a small 'amalaka' at the end.

The outer body of the Orissan temples have horizontal patterns to create the beauty of light and shade, whereas in Khajuraho the central Shikhar is buttressed at various levels by lesser editions of itself. These lesser towers or 'Urusringas' grow from the body of the temple below.

The Orissan temples stand on low plinths and the Khajuraho temples on high. Again the jumping lions on the Shikhara part and lions



Fig—2

or grotesque figures at the neck are an indigenous type of decoration found only in Orissan temples.

Most probably with Ashok came the art of sculpting a stone. The elephant at Dhauli is no doubt the work of a sculptor of Ashokan court. Orissa waited upto the Ist century A.D. to produce artists to carve the caves out of living rocks at Khandagiri & Udayagiri and some relief figures at the lintel of the door-ways of the caves. The period, between the Ist and the 8th century A.D. was the preparatory period. By this time the sculptors had acquired



Fig - 3

the skill to handle stones and got experience to bring out figures from the background and then turn, twist and give a movement in them. On the temple walls of Parasurameswar

(Bhubaneswar) we find the result of the archaic period. It took another two hundred years for our sculptors to produce a figure like Vipralabdha Nayika figure of Rajarani temple, Bhubaneswar, who is standing under a tree and engaging herself in discarding her ornaments. After that hardly anything was left for the sculptor for further exploration and development in terms of idea and form.



Fig - 4

To give a correct form to certain idea in stone was not an easy job for the sculptor till this period. Let us examine the indigene of this figure. The face shows a clear Orissan character (compare it with a South Indian Chola figure) As she is not a figure of any goddess or queen her ornaments are

simple. She wears an anklet or 'balā' on her 'foot, tātanka or tada on her arms. The ornaments associated with the figure are described in our old literary works, with the descriptions of any young damsel. In the Lavanyavati poet Bhanja describes 'māluni' and her ornaments

'Sravane charu kundal dohale ganda mandal,
Suvarna pasee oopare chittaku hare'

'The kundalas on ears dangle near the cheek, above them there are golden rings which win the heart.'

'Tadare bhuja dipita'

'The arms are shining with tādas'

'Bhab i kishoree katiki.
Bandhile Bandhabi bajenee kshudra ghanti ki'



Fig 5

'The hand-maids suggested to bound small jingling-bells around their friend's waist'.

Here we find that many such ornaments of our literary description are present with this figure. The *noth*, (a ring for nose) is not used in Orissan sculpture. The sculptor has left the upper part of the figure unclad. He has suggested a cloth below the waist and a 'kanchula' to cover breasts. He did not want to mar the beauty of the anatomy by covering the entire body with cloth. A lady associated with a tree is a very old Indian motif. We find it in our literature as well as in art. It has various names, Brikshika, Salabhanjika, goddess of productivity, Yakshi etc. We can trace it out in the Sunga art at Bharhut, the

Sātabāban Art at Sanchi. This thing we find in Orissan art on the wall of the Rajrani temple at Bhubaneswar after eleven hundred years representing a new idea, telling a different story. 'Vipralabdha', a damsel, who is disgusted after waiting long to meet her lover and at last



Fig - 6

discarding her ornaments one by one which she wore to beautify her.



The soft bends and the graceful curves of the body and the curves of the tree are in tune with each other. The curve of the body runs with the continuation of the curve of the stem of the flower on which the damsel stands. This unique creation is indigenous. The Chandel art of the 10th century could not reach that pitch, rather it lost its classical grace due to over twisting.

Fig-7

The sculptors got another two to three hundred years' time to play with the stone. With massive architectures they handled gigantic figures like Ganesh Nandi of the and Lingaraja temple, Nrisingha, and Baraha of the Jagannath temple, Sun-gods, Aruna stanbha, war-horses and elephants of

Konark. At Konark we see the fruit of a matured tradition on a wider canvas i.e. on the walls of the colossal temple, the main, the Jagamohan, and the Nata mandapa. The sculptors got a chance to show their completeness and competence by illnstrating indigenous subjects, such as big boats sailing in the sea, teacher busy teaching his disciples, the 'batuk' leaving home to take 'sanyas', the soldier, with breast plate and sword in hands going with his wife and child, the sooaras (temple cooks) carrying the cooked food for offering, king Narasinha enjoying ride in a swing in the harem, worshipping lord Jagannath, the damsels dancing, drumming, playing pipes, cymbals and so on and so forth. Besides many such subjects of day to day life the temple exhibits many amorous figures pertaining to sexual love.

The sexual love is a part of the worldly life. Out of four essential pursuits of man namely Dharma, Artha, Kama and Moksha, the place of Kama cannot be ignored. So it is freely exhibited in the temples, the abode of god, where the man longs for Dharma, aspires for *moksha* and prays for *artha.*

The art style of Sen of Bengal, the Hayasala, the Western Chalukya (all of them belong to the 12th century A. D.) could not influence the sculpture of Orissa. Unlike the artists of the above schools the Orissan artists did not over-decorate their figures with ornaments at the cost of the natural beauty of the figures. So they prefered minium decoration.

The art historian Roy-Craven in his book, "A concise history of Indian Art'. has put many confusing and controversial points regarding the Orissan sculpture: For god Surya of Konarka he writes, (1) "its debt to Pala-Sena sculpture is immediately noticeable' (2). 'The

trefoil arch at the top is, an element borrowed from Kashmiri sculpture'



Fig-8

If we put both the figures, the Vishnu of the Sena period of the 12th century and the Surya of Konarka of the 13th century side by side we find no similarity in in these two. In the first place the Sena Vishnu is slender in body, the contour of the body at the hip is angular there by the flow of the curve is checked. The figure is over decorated with ornaments, the cloth has heavy U shaped



Fig—9

folds, the face is angular, the chest is narrow, no curve is found in the contour of the torso (body from chest to waist) whereas the Orissan sun is more graceful with a smooth running of contour-line of the body, the decoration is simple and limited, the anatomy of the body is never disturbed by the cloth and its fold, the face is round and full, the chest is wide (Kapāta baksha), the torso is 'gomukhākriti' (like cow's face) with smooth curves. The crown or the headgear is befitting to the head. Unlike the Vishnu figure there is no halo around the head (The halo, a contribution of the Buddhist art, was not accepted by the Hindu art in Orissa).

Again he writes: 'The trefoil arch at the top, an element borrowed from Kashmiri sculpture, has become a characteristic Orissan feature'.

I do not think that the Orissan artist had ever got any chance to come across a Kashmiri sculpture to imitate the arch form it. The arch form is originally Buddhist. It comes from the Chaitya gavaksha and we find an arch in the temple of Parasurameswar of the 8th century and the Mukteswar of the 10th



Fig—10

century already, which afterwards was elaborated with the sun god.

Like other arts, painting had functions in religious and social needs : Unlike Rajasthani, Pahadi and Moghul it could not grow from archaic to classical. Unlike architecture and sculpture its growth was also not recorded.

The painter or the chitrakar prepares everything from canvas to colour and brush to varnish by his own hand with the indigenous material available to him. As there was no paper suitable for painting, he prepared canvas by a piece of cloth applying the paste made of boiled tamarind seed and whiting (chalk) and for the brush he selected the jute fibre, and the hair of the squirrel or the fur from the goat, for glazing he applied lac. He used. mostly, the earth colours. for white the chalk, or the conch shell, for black the charcoal, for red the Iron oxide, ('Dhaoo' or 'geru'), the vermilion, for yellow earth and 'pioodi', for blue the cobalt (not indigenous).

His canvas was mostly the inner walls of the temples and the walls of palaces, monasteries etc. Besides these he had to paint cascates, palanquins, marriage pandals, door-ways and other patta-paintings for different occasions. There was a demand for 'patta' of Trinity of Jagannath, Balabhadra and Subhadra and other religious stories like-Vastra harana, 'kaliyadalan' etc. For certain festivals there was also a demand of pattas. For the indoor game there was a demand for playing-cards or 'ganjapa' Now let us come to see its indigenous character. If we put the paintings of different schools of India like Chola. Nayak, Hayasala, Lepakshi (Andhra) Chera (Kerala) Rajasthani, Pahari, Mughal, and Bengal at a place with Orissan painting, there will be a least confusion in recognising the Orissan one. In the human figures we get indigenous character. The physiognomy is peculiarly Oriya. As regards dress the people of Orissa

manage with minimum clothing. Ladies put on Sāri and do without any under cloth. That is what we find in paintings. The male figures are shown with cloth only on the lower part and the upper part is left bare. At times a cloth is shown on the shoulders only. Ladies, unlike the ladies of northern India wear cloth without leaving the plaits hanging from the navel to the feet. The face is shown from the side. On the profile face a full eye is shown. The nose, sharp and pointed, bears a *noth* (a flat ring projecting to the front). The drawing is stiff with wairy lines, poses are limited, the face is shown inexpressive, the black eye ball is set in the middle of the white part of a full eye, no light and shade are applied. The fair colour of the body is represented by only yellow colour. They avoid detail anatomy and simplify every figure, either human or animal. The folds of the cloth are shown by black lines, mustaches are shown in a peculiar manner. They are not bushy but thin, like a brush line, beards are shown pointed at ends, the receeding hairs of the head are shown bound in a ball form behind the head. The end of the Sari keeps flying behind or to the side of the figure. The figures have less movement.



Fig-11

Unlike the Rajasthani or the Pahadi the Oriya chitrakar avoids vegetation and unlike the Moghul omits architecture. The tree, wherever it has been shown, is never with its original form but with a decorative form. The Kadamba tree is a must with Krishna. The artist shows a tree with its branches symmetrically spreading to either side with leaves on either side of the branch and a flower at the end of each branch. This decorative tree is neither as decorative as the Rajasthani tree nor as seminatural as the Pahadi. The

water is suggested by a few swimming fish and a few waving horizontal lines. The tradition is so strong that it is difficult to distinguish the work of one artist from that of the other. Besides the Ramayan, the Bhagwat, many of the topics are based on the Indigenous subjects. Out of them 'Biota Bondana' (welcome ceremony of vessel), Jayadeva's Dasavatar (ten incarnations : Matsya, Kurma, Baraha etc,) story of 'Taapoi', the lone sister of seven saudagars (merchants) who in the absence of her brothers was tortured by her six sisters-in-law, the story of Manika, the milk-maid, who sold butter-milk to Jagannath and Balabhadra on their way to Kanchi with king Purusottam's army. 'Khudukuni' is another subject of painting based on a popular socio-religious story. Khudukuni is a minor goddess who is worshipped by unmarried girls on sundays of the month of Bhādra. The Chitrakar prepares a patta of that goddess depicting the respective story.

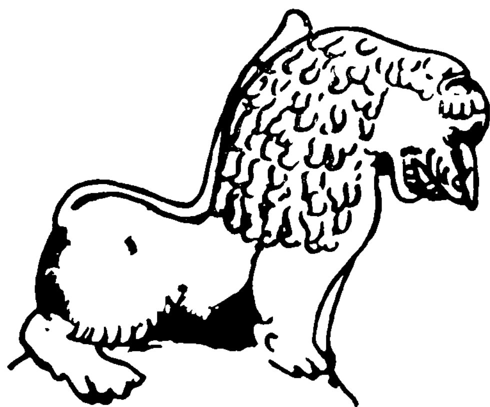


Fig- 2

The representation of lion is indigenous. In India it is the Ashoken artist who could produce a lion close to nature. But after Ashoka we find no such lion anywhere in India. We find lion at Khajuraho (Chandel, 11th

Century), Sarnath (Gupta) Sanchi (Sātavāhan) Mahavalipuram (Pallav). Ai hole (Chalukya) Nalanda (Pala) Halebid (Haysala) but none of the figures is of Ashokan type. So is the case with the Orissan lion. The entrance gate of every big temple, like the Jagannath, the Lingaraja and

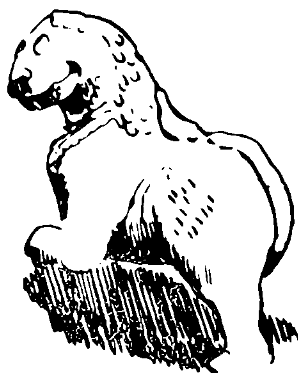


Fig-13.

the royal palace, is called Sinha Dwara (Lion's gate) as two stone lions are set on either side of the gate way.

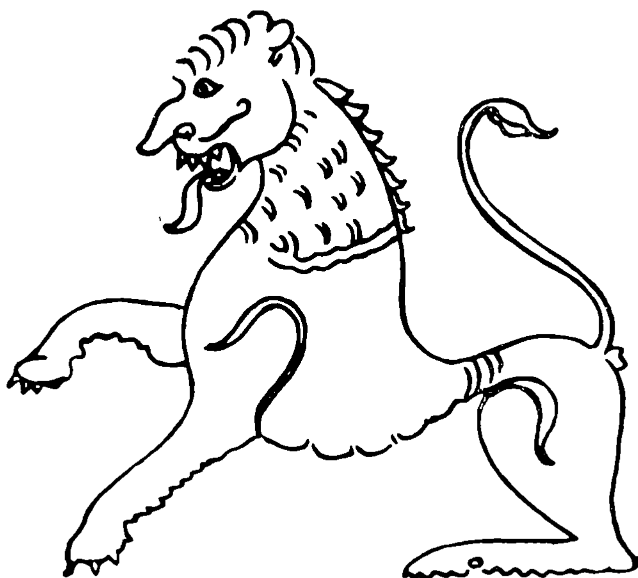


Fig-14

The Orissan lion has a big pointed human like nose. It is shown with wide open eyes and mouth with sharp teeth and tongue out, pair of thick mustaches with flat ends

and upward curves are shown. The hairs of the mane are decoratively arranged. It has been made to sit with one of its



Fig-15

fore-legs raised to the chest. The Chitrakar has copied that lion for his drawing and painting.

The rich but simple decorative designs, made by women folk on the walls of their mud huts on certain occasions, are very impressive and bear a mark of strong tradi tion. In the month of Margasira on Thursdays people observe a ceremony to worship goddess Lakshmi, the authority of wealth. Ladies clean the houses, give a cowdung-wash on walls and floors, then put designs. For white they use the paste of rice which is called 'pithau' and dipping their three finger-tips put impression on walls and arrange them in a pyramidal shape. On the top of that design they spray that liquid paste by sweeping their paste-dipped fingers. In this way they fill the required space by repeating that design. The impression of finger-tips represents 'kaudi' (shell). In

early days of civilisation it had money value and the spray one is the symbol of ear of paddy corn. People's prayer before goddess of wealth for 'dhan' (wealth) and 'dhānya' (grain) gets a concrete form through these designs.

In the month of Bhadra there is another ceremony named 'Budhei Oshā' observed by women folk on the Wednesdays only. Ladies put a *sila* (a flat stone used for crushing spices) and over that they put turmeric paste and shape that to a form of a woman, which they take to be the goddess Buddei Then they set two cauries (shell) to give her eyes, flower and buds are set over it for ornaments, a piece of small cloth solves the problem of her dress, Other decorations they make on the floor by putting alpana. This is the only instance of ladies handling plastic art.

Another indigenous folk art is produced by the aged ladies and widows in the month of Kartika, one of the four sacred months of the year. Those who observe this month take a dip early in the morning after giving a cowdung wash around the pedestal of a Tulshi plant, which becomes their place of worship Then they start decorating the place by dust colours, 'muruja' as it is called.

For white they use the raw rice powder, for black -charcoal powder, for green powder of a dried green leaf, for yellow the turmeric powder, and for red vermilion.

The subject matters they choose are all religious and indigenous. They draw the figures of the trinity Jagannath. Balabhadra and in-between Subhadra, confining them inside the drawing of a rekha temple. On either side of the temple they draw lion figures, an Aruna pillar at a distance, chariot, sankha, chakra, gada and padma, the 'ayudhas' of Vishnu, various ornaments, cow, elephant, Garuda, Navagunjara,

ladder, (that would help them to reach heaven); boat and many other motifs.

These motifs are spontaneous and the composition on the canvas (ground) is remarkable. The Madhubani paintings, a folk style painting of Bihar has been made very popular in the country and abroad. Attempts have been made to transform them into textile motifs. If attempt is made by the Govt. of Orissa to popularise these dust folk motifs, a genious indigenous art of Orissa, a new page will be added to the history of Indian Art.)

In Sambalpur area a festival 'Ghodaghicha' is observed in the month of Bhadra. Toys of Bull, horse, elephants are

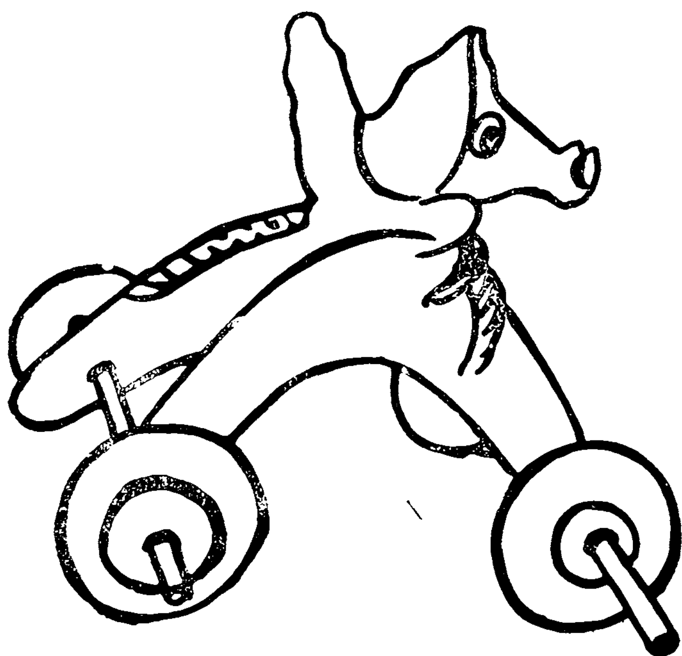


Fig - 16

made out of earth, earthen wheels are attached, baked and dragged by people. Those toys are really a super creation of

the folk people. A head on four legs is a fine simplification of animal form which is found only in Orissa. (It seems that the idea of contemporary modern art is always hidden in the folk art). Dances like Kela Keluni, Sabara sabarani, Chadheya Chadhauni are popular folk dances. It is indigenous and traditional. Kela is a nomad tribe, found moving from place to place in Orissa. They come to villages, show feats and earn their livelihood. The Sabara is a hill tribe. They live on hunting and some agricultural products they produce in the jungles and hills, and the Chadheya is a similar hill tribe.

The question arises, why the dances of Kela Keluni, Chadheya chadhauni, why not ChassaChassuni, Sādhaba Sādhabani, Teli Teluni etc ? The latter class of people belong to our society. We know them from a very close quarter, whereas we know little or a little about the life of the former classes of people. They remain away and out of our society.

We enjoy well the story of the people whom we know little. That is why a ghost story, stories of gods and goddesses, king and queen are popular. 'Ali Baba-chalis chor' is ever fresh in our mind. Our folk dance composers and poets were fascinated by the dress and habits of those people. They composed songs on their life describing their joy and sorrow, love and seperation, partially imaginary. For the dancers they suggested costume peculiar and uncommon to our people. In the Sabar dance both male and female wear short and narrow cloth clinging to the body, the female tightly wraps a narrow cloth around the breast, decorates her neck with beads, head with wild flowers and leaves and the male binds leaves on his arms and sets feathers on his hairs. He holds bow and arrow in his hands. The dance they perform is purely folk and the songs they sing are composed by our village poets. This dance is indigenous and now has

become a traditonal folk dance of Orissa. In our folk festival like Danda Yatra in the month of Chitra it is performed with many other folk dances. Other two dances, mentioned before, are almost similar to this dance.

The People of Mayurbhanj, Saraikala and Kha asuan (Now both in Bihar) Purulia (Bengal) have a folk dance called 'Chhau' This dance is confined to that area only. Though the style of the dance is of a war dance, it is a dance of fighting between gods and demons. It reminds us of the monastery dance of Lamas of the Himalayas. But the folk people cannot afford so much in dress as the monasteries do and that is why they manage with simple dress and country music, playing on country pipe and beating country drum available in Orissa. The masks they use are also local products.

The Paika dance is a war dance of Orissa. The dancers display the tricks of dagger, sword and staff fighting, show the style of a foot soldier's march with the beating of drums, the position he takes to attack and defend in the battle. Though we have forgotten war and battle, their destructive effect on us, joy in victory, we commomorate that by a mock fighting in the form of a folk dance which we enjoy. This war dance is different from that of other parts of our country. The dancers' dress, their pace, their music by country drum are indigenous and it is still a living dance due to a strong tradition and gives enjoyment to our folk people. Once in a year, at the time of Dasahara it is performed.

The Pālā dance, another folk dance has its origin in Orissa, its extention also is within Orissa. The dance form is purely folk. The Pālā dancers are more free to show their individuality than the dancers of other dances.

The origin of Pālā is from Bengal. Once an attempt was made by a certain cult to remove the differences of

Hindus and Muslims and tried to bring them to a single platform by the name of a muslim saint who did good both to Hindus and Muslims. Stories were coined in the name of Pir and Satya Narayan, and the worship started with the name 'Satya pir puja'. The Pala dancers' dress is a combination of both Hindu and Muslim costume. The Chāmar and the peacock feather are accepted in both communities. So the Chamar is used by the dancer who leads the group. But gradually the main aim of the pala was missed and that turned into a platform for the discussion of old Oriya literature. For music they use *mridanga* and cymbal, both big and small size, which are countrymade.

The Orissi dance, once a temple dance, is an indigenous classical dance. Though its forms are in some respect similar to those of Bharat Natyam of the South it has many other forms which prove it to be a dance of different school. This dance is endowed with adequate rules and regulations and is a separate class by itself. It is old and it is beautiful and it maintains a tradition of Guru to Shisya (teacher and disciple). Form the point of the dancers' dress if we accept the dress of the sculpture pieces of the dancing figures on temple walls as indigenous, this dance costume is no doubt indigenous. In 1958 it got the classical rank by the Sangit Nataka Akademy, India

Now I cannot resist my temptation to come to 'Mahaprasad' which is indigenous and its preparation maintains a long tradition. It accepts nothing which is not indigenous. The vegetables such as Potato, Tomato, Potal, cabbage, are not indigenous. they have came from outside. So they are not accepted and not included as temple food. Similarly modern sweets, Sugar, 'Rasagulla', 'Sandesh', 'Golap Jamun' have no place there. No spice is used. All the preparations are confined to the local products such as rice, pulse, vegetables, coconut, plantain, cow product : milk, ghee and butter milk etc.

The process of preparation is traditional. A certain class is there to prepare the food. So unlike the food of modern temples it maintains a genuine indigenous character.

This is a part of the story of the indigenous tradition of Orissa which is now losing its grip day by day. Our modern architecture is keeping the art of sculpture at bay, the modern art is killing our art tradition, the villages are under the shadow of urban influence, the modern methods of entertainments are devouring our country entertainments. the principles of the Hindu religion are interpreted otherwise. The modern slogan is, 'the temple is the place where men work for food and comfort.' At this juncture of civilisation none can predict the fate of our tradition.

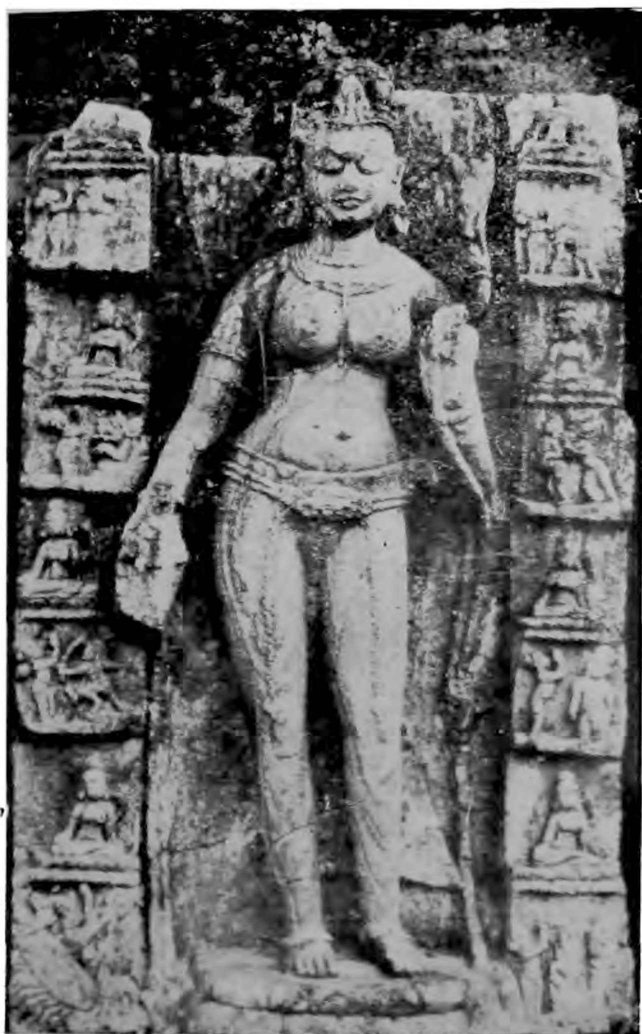




Nataraj Vaital (8th cen. A. D.)



Nilamadhab Gandhiadi (8th century A. D.)



Tara in tranquility Ratnagiri (8th century A D)



A panel from Mukteswar (9th century A D)



Yogini, Hirapur (9th century .A D.)



Yogini, Hirapur (9th century A. D.)



Bronze image of Tara, Achutarajpur
(10th century A. D.)



Bronze image of Amba, Achutarajpur
(9th century A. D.)



Bejewelled image of Buddha (Bronze)
(10th century A D.)



Buddha, Boudh (8th-9th century A D.)



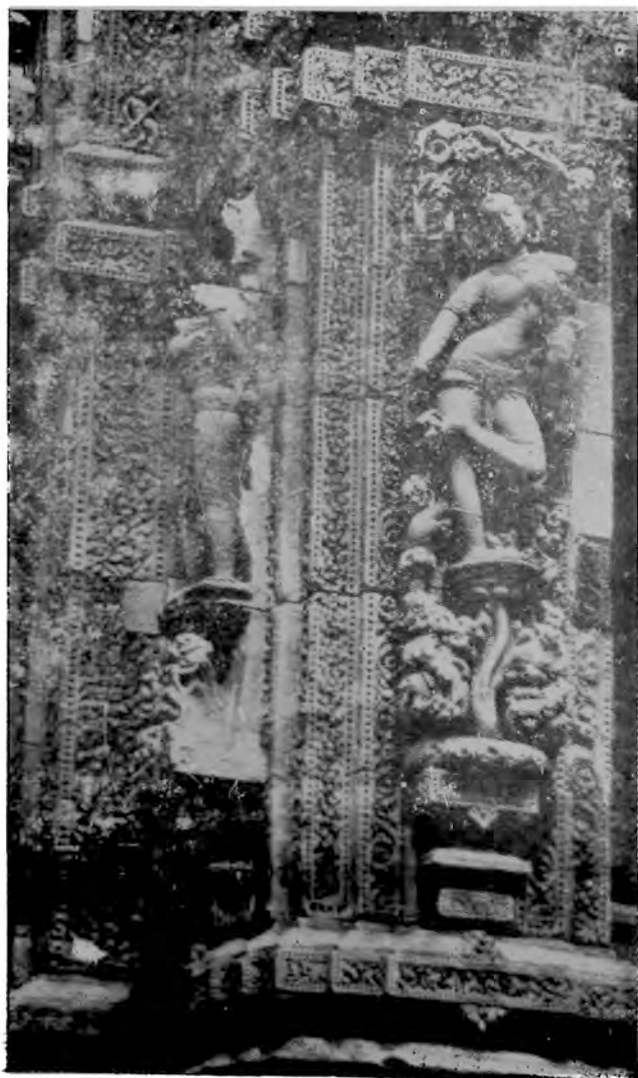
Jaina Tirthankaras (6th century A. D)



War Goddess, Mahisamardini, Khajurdswar
(10th century A. D.)



Chamunda; Orissa State Museum
(10th-11th century A. D.)



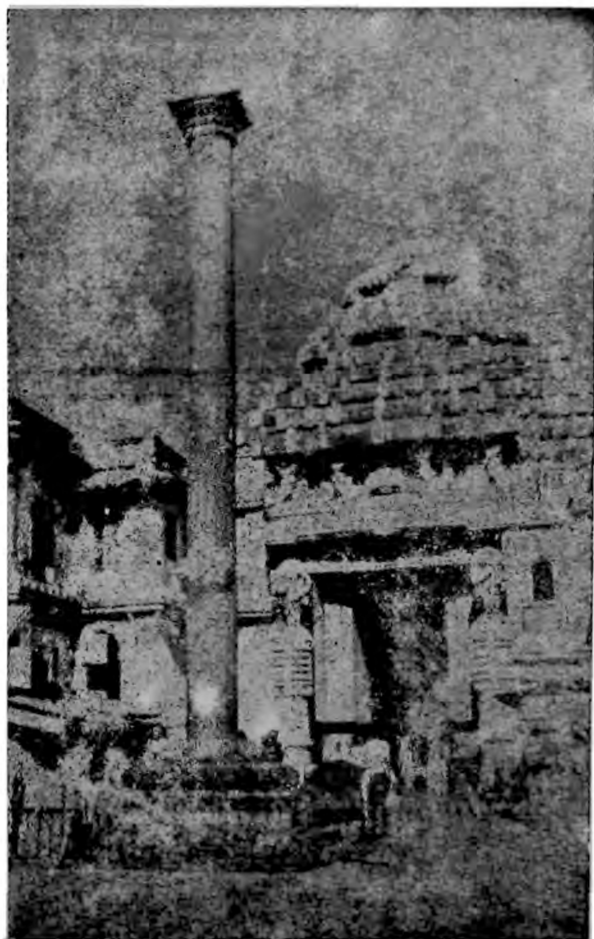
A nayika panel from Rajrani temple
(11th century A. D.)



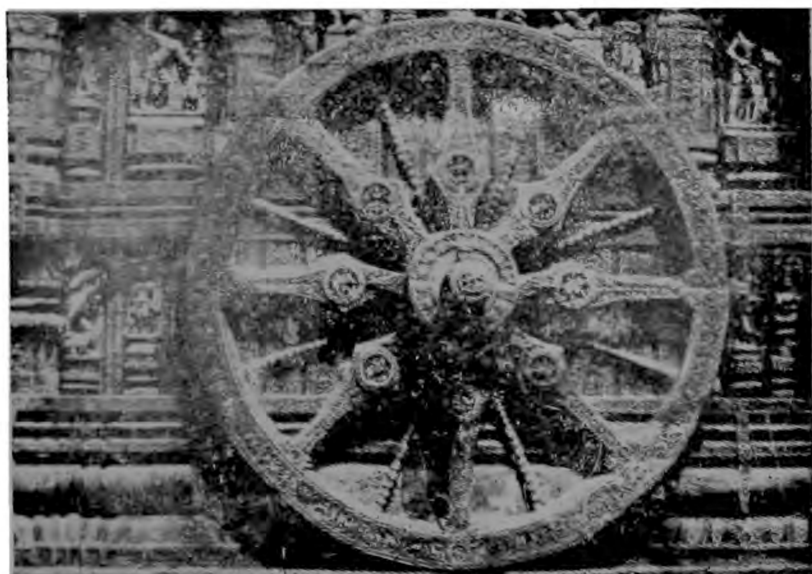
Amorous sculpture, Lingaraj temple
(11th century A. D.)



Krushna Bishnu Image, Orissa State Museum
(12th century A D.)



Aruna Stambha, A monolithic pillar par excellence, Puri. (13th century A D.)



The needle work finish Konark wheel (13th century A. D.)



Lady drummer in action, Konark
(13th century A. D)



Cymbal player in ecstatic mood